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DANIEL BILMES



"Augur" (Detail)

Oil on Panel

26" x 36.5"

April 13 - May 4, 2019

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DEBUT, ONE-MAN EXHIBITION
DANIEL BILMES



"Anonymous"

Oil on Panel

60" x 40"

April 13 - May 4, 2019

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April 2019

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EDITOR'S LETTER

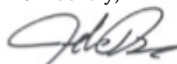
The First

I've been thinking quite a bit recently about galleries and their importance in the art market. This made me think about collectors and their role as well. As a collector, think back to when and where you purchased your first piece of art. I would venture to say that more than 90 percent of you made this purchase from a gallery. Galleries have always been the most accessible place for people to start acquiring works for their collections. Maybe it was a trip to Jackson Hole or Santa Fe or Scottsdale or New York City or San Francisco. After lunch or dinner, you took a stroll down one of these now-legendary art destinations and something caught your eye in the window of a gallery. We all know this feeling. You see something so beautiful, so striking that it immediately pulls you in emotionally and you have to have it.

That moment is one of the most cherished aspects about collecting art in the first place. The love at first sight, the moment you see something and you know you have to possess it. This is the feeling you get from strolling through towns like this, looking at art and truly discovering a rare gem. And this is something that happens at unexpected times in unexpected places and can truly only happen in a gallery space.

We have said this from the beginning but we will say it again. We love galleries. We love the thrill of discovery that comes from finding such a work and we love the knowledge and expertise that gallery owners across the country bring to the table. Their passion and understanding of the intricacies of the art market as well as their appreciation and support of quality work is something we truly admire.

Sincerely,



Joshua Rose
Editor

P.S. We love to hear from our dedicated collectors about these things as well! Email me a story about buying work through a gallery and we may run it in a future issue! Send your email directly to editor@americanartcollector.com.



ON THE COVER

Robert Lange, *Through a Different Lens*, oil on panel, 10 x 10". Available at Robert Lange Studios.



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"Pink Roses," 20 x 20", Oil on Canvas

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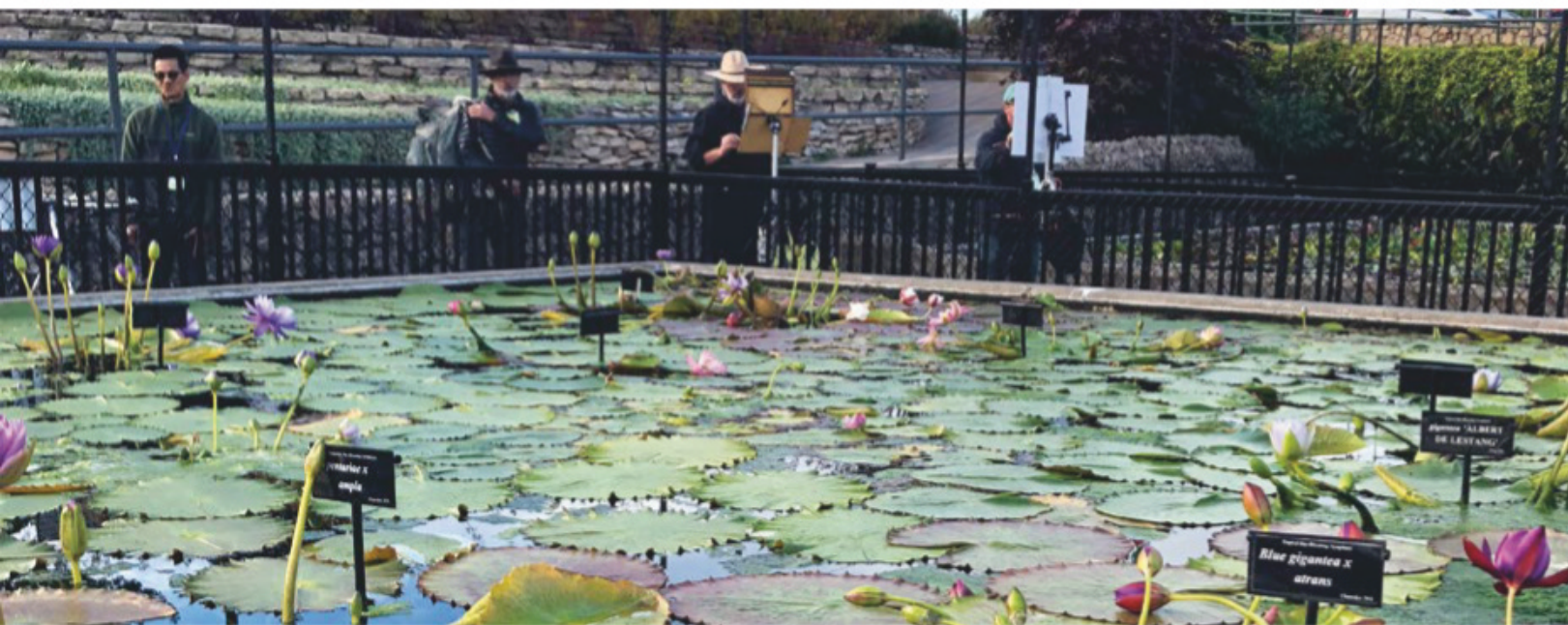
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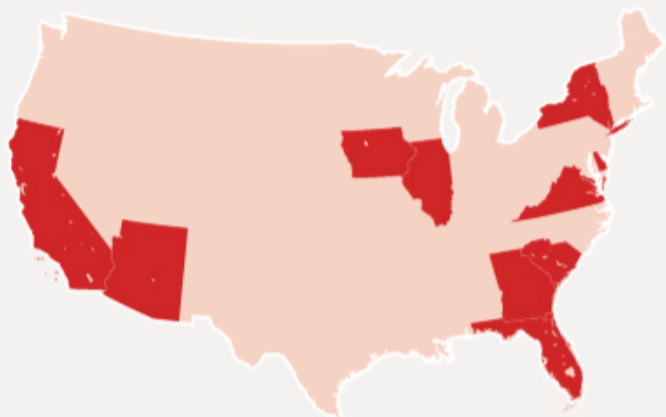
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- Tucson

CALIFORNIA

- Laguna Beach
- Pasadena
- San Marino

DELAWARE

- Greenville

FLORIDA

- Ponte Verda Beach
- Sarasota

GEORGIA

- Peachtree Corners

ILLINOIS

- Chicago

IOWA

- Dubuque

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- Bridgehampton
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International exhibition

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Have an image you'd like to submit to our monthly Visual Feast feature? Email a high-resolution file of the image and a short description to editor@americanartcollector.com. Requirements? Big and beautiful.

CHRISTINE BODNAR

CONTEMPORARY ARTIST

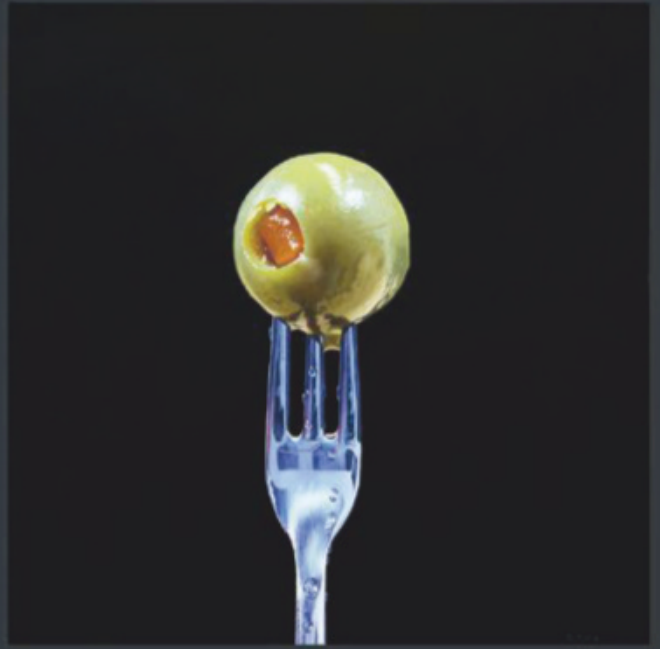


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Rick Hodgins



Top: "The Blue Vase" 12 x 16" Oil on Panel

Left: "Cappallines" 16 x 20" Oil on Panel



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For additional information on the work of Rick Hodgins, please visit www.thegalleryatroundtop.com or call (979) 249-4119 and ask for Karen Vernon.

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David Cheifetz - "Provenance"

14" x 11" OIL



Rosetta - "Jasmine II"

6" x 18" x 4" BRONZE



Denise LaRue Mahlke - "Vermilion Morning" 16" x 16" PASTEL



Fredric Michael Wood

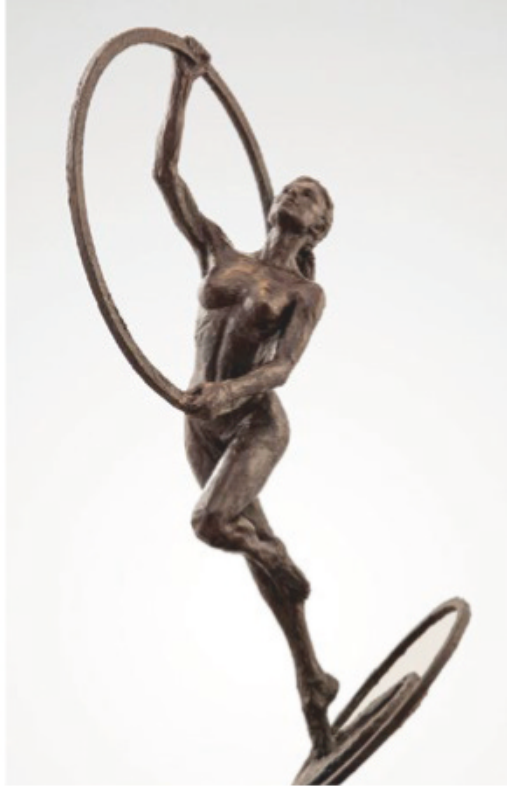


"Past & Present"

oil on canvas // 14 x 11"

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PAIGE BRADLEY

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"Peacocks" by Yalda Sepanpour, oil on canvas, 2019, 82" H x 76" W

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www.pacificedgegallery.com

Festival of Arts
Laguna Beach CA | July 3 - August 29
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Interview with Jesse Draxler

By Sarah Elise Abramson

As I walk into the studio, I'm greeted with an exceptionally high ceiling, austere yet inviting-looking interior design, a giant bookcase full of books and several lights clipped to stands pointed downward at four neat, almost perfectly placed rows of white sheets of paper. On each sheet of paper is a different yet slightly similar looking design made out of what appears to be charcoal. My friend introduces me to the owner of this pristine and intriguing studio and curious charcoal designs. Jesse Draxler is a fine artist based out of Los Angeles. He's soft spoken and his presence has a calming effect on me. He sees me staring at the rows of paper on the ground and begins speaking. Draxler is articulate and I can immediately tell, profoundly intelligent and very enthusiastic about the process of his art making. He tells me he had just made all these earlier that morning using charcoal and a basketball. I love it already. He walks around pointing at

each one describing how he had made that particular piece. Each one was done with the same exact minimal materials but each was done in an utterly different way.

We talk some more and as we're talking I go over to his massive bookshelf and pull the first book that catches my eye. To this day, it is one of the most impressive and meritorious books I've had the pleasure of looking through. It was a book on magic. Not one of those cheesy books made for pre-teens. This was the real deal. I express my excitement over the pictures and detailing on the front and back covers of the book. Draxler seems pleased, but in a humble sort of way, that I've taken such a liking to something he obviously holds dear. With such a minimalist aesthetic not only in his studio but found in his art as well, I know that every object in there is of some meaningful significance to him. There is nothing extra, nothing that doesn't hold some sort

of practical purpose. I would say his work is like a cross between Richard Prince and Mark Bradford but that wouldn't really even be doing his work justice. Draxler's work is all his own and comes from a place of love for his craft, the need to create something authentic, and the various processes used to achieve the results.

I left knowing I had just met one of the most interesting and prepossessing artists I would ever meet.

Why do you work in black and white?

It's increasingly difficult to explain my affinity for black and white. I am colorblind/ color deficient so one may automatically assume that's the utmost reason. While that's surely a big part of it I think it's important to recognize that I've always been most interested in composition, line, shape, movement, space and so on—the architecture of an image and how to get people's eyes moving around. I have always felt that color is something added on, something on the surface or non-elemental, and dropping excesses plays a big role in my practice as well as life in general—simplification, minimalism, etc. All these things converging and greyscale just seems to make sense, but I can also see how these thoughts could be a result of my visual faculty's limitations—that I naturally had an inclination toward everything besides color from the very beginning. So who knows, just seems part of me now.

Do you make art every day?

I make art every day—as pretentious as that sounds—my practice is ingrained into my life. There's no separation, so in that way I'm always “making art.” As for the physical act of creation, that too is pretty much ingrained in my life—my projects are always around, I work on them in some way every day—some days the muse is with me and some days not as much so the amount of work ebbs and flows from day to day, hour to hour really.

What values or virtues do you live by?

I don't know if I can answer this question. Any time I think of something I can see how I fail at it as well, or I think I have an answer and then some life happens and I realize that whatever I was going to say isn't really true at all and I'm lying to myself. I may be getting hung up on the language, but asking about virtues feels like asking about morals, and



1
Human Knives s1, mixed media and collage on wood board, 14 x 11"



2
JSWI, paper collage, 18 x 12"

3
Flayed, mixed media and collage on panel, 60 x 48"

4
The Peering, mixed media and collage on panel, 60 x 48"

5
Untitled, collage on hand painted paper, 14 x 11"



3



4



5

morality is a tricky thing. Though I do get stuck in my ways, I try to not remain static in my thought for too long and to deal with each situation on a case-by-case basis, which kind of negates the idea of static morals or virtues wouldn't you say? Can over thinking be a virtue? (Haha) Is the attempt to become comfortable with unknowns a virtue?

I don't know if this pertains exactly, but I once listened to a podcast about objective truths and in this podcast they said that only two objective truths could be said for every individual—the first being “something is happening”—which I don't think can be denied. If you can think that, something is happening. The second being “I don't know everything”—and that no one can say that about another person, but this was a personal objective truth. I don't know how perfect those are as objective truths because I leave room for the possibility that objective truth may not exist at all, but I think that's a decent place to come at life from (and may end up to be a title for one of my exhibits at some point), “something is happening and I don't know everything.”

I love that title for a show! Do you play upon your “mistakes”? Do you think mistakes are an important part of art making or do you simply see them as mistakes and something to be fixed?

Spontaneity is something I have been thinking a lot about lately. I understand that most of what I enjoy in a work of art, my own

or others, is a product of spontaneity. Yet it works against my nature being that I sway through varying degrees of self-diagnosed OCD most of the time and find that I drill myself into routines past the point of them being healthy. I can become rigid without even realizing it. In my practice I try to set up the parameters for, I'll use your word, mistakes to happen—or for mistakes to happen how I want them to happen. Which I admit, I can see being read as an oxymoron. I recall my high school art teacher called them happy accidents. Even when working in a medium as seemingly static as collage I try to orchestrate scenarios that promote spontaneity and randomness in order to get out of my own way. That being said, some mistakes are distracting or detrimental to the integrity of a piece, but most of the time that I try to fix anything it just makes it worse; the mistake more obvious. In those instances I will destroy the whole piece, rather than try to fix anything. But ultimately most mistakes aren't mistakes at all, they're the entire point. How can you make a mistake when you don't know what you're doing?

Do you believe in magic and to what degree if so?

“Magic is science we don't understand yet”—I heard that somewhere a while back, and I dig that sentiment. I've said this to you before but it suits this question—I don't get too hung up on terminologies, specifics, names, etc. I ghost through everything and

take what I find useful and disregard the rest—magic, philosophy, science, spirituality—it's pretty much all the same to me; the same pursuit. What I really wanted to respond with was “define belief and define magic.” I attempt to believe in everything and believe in nothing. Do I believe there are forces at work that we are unaware of or incapable of perceiving? Absolutely 100 percent. We are incredibly limited creatures in a physical reality sort of way. I imagine that reality is far too intricate for our simple machine bodies to even fathom, beyond our imaginations even—all the disciplines we've talked about are just our feeble human attempts to come to grasp with this.



Where do you draw your inspiration from?

This can change from day to day. Developing a state of being open to inspiration seems more important than having specific inspirations, but I scribbled something in my notes the other day that may touch on this. “I approach my practice as a scientist, studying the human condition using myself as a case study. My art are the findings of conducted experiments.” When I came back to this later on I read it more like a poem than any sort of complete thought, but it resonated.

Contact at

www.jessedraxler.com

 [@jessedraxler](https://www.instagram.com/jessedraxler)

Sarah Elise Abramson is a contemporary fine art photographer based in San Pedro, California—a mysterious post-industrial enclave whose offbeat countercultural history and proliferation of unusual sights, sounds and citizens is tailor-made for Abramson's obsession with everyday surrealism. In both her own photography and in her curatorial and editorial approach to exhibition projects and independent publications, her emphasis is on discovering the eccentric beauty in the things most people overlook. Found objects, hidden messages, secrets of the universe that hide in plain sight—throughout her studies at Parsons The New School for Design and Brooks Institute of Photography, and later at LaChapelle Studios, her work has evolved from finding to intuitively creating original daydreams and shared cosmologies.  www.sarahelisephotography.com  [@slow_toast](https://www.instagram.com/slow_toast)



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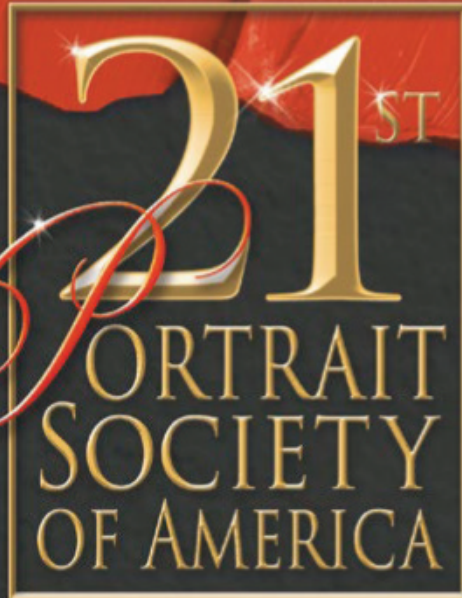
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Martin Wittfooth: Wildmother



In fall 2018, Martin Wittfooth completed his large-scale painting *Wildmother*, which was featured as the cover for the new Rival Sons record *Feral Roots*. The 54-by-107-inch work, depicting a large, rabid dog in a tropical paradise with flamingos and colorful flowers, was included in his exhibition *Domestic Katabasis* at Corey Helford Gallery in Los Angeles. ●

Wildmother, oil on
linen, 54 x 107"



UP & COMING

BY JOHN O'HERN

"Emerging artist" takes on a different meaning when an artist begins a painting career after a long and distinguished career in another field.

Frances Roosevelt received her Master of Architecture degree at Yale in 1981. She worked for Venturi, Rauch and Scott Brown and eventually headed her own firm from 1996 to 2006 when she turned to painting full time. She says, "After many years of practicing the precise business of architecture, I am happy to be painting the landscapes of

South Carolina Lowcountry, and the fields of Chester County, Pennsylvania, where I currently spend most of my time. I like to paint from memory, in a mostly abstract style, with a 3-inch brush. My paintings are informed by my interest in psychology and the evolution of consciousness."

Blue Creek emerges from the fading fields, reflecting the sky, the quick, energetic brushstrokes expressing a passion that had to be more controlled in her previous career.

Alex Venezia is essentially a self-taught

artist turned on to "the transcendent power of art" in a high school art class in which he was introduced to the chiaroscuro techniques of Caravaggio. Born in Virginia Beach, Virginia, he copied the masters at the Chrysler Museum of Art in Norfolk and studied with Odd Nerdrum, Colleen Barry, Daniel Sprick, Michael Klein and Jeff Hein, taking home first prize for still life in a competition at the Grand Central Atelier in 2017. Already a master of light, shadow and color, his *Self Portrait at Age 23* exudes sober self-confidence.

The self-confidence of the boxer comes across in **Peter Lupkin's** *Pride*. He became an apprentice in his father's stained glass studio at the age of 14 and continues to work in the studio. He says, "The artwork I create is a visual statement of my moral philosophy. The language I use to convey this philosophy in my pieces is one of traditional symbolism." *Pride* is from his *Pyrrhic Series* that "is about exploring the mental, physical and emotional damage that takes place in the pursuit of dreams. I have always been drawn to the concept of a Pyrrhic victory, as it applies equally to any life, or person, pursuing their ambitions. I chose to use boxers and fighters as the primary symbol of that pursuit, as their struggle toward a dream has an exceptionally visual and theatrical quality. Every upward step on a fighter's path towards a dream damages him even when he is successful. The path taken to arrive at victory often wounds him beyond repair."

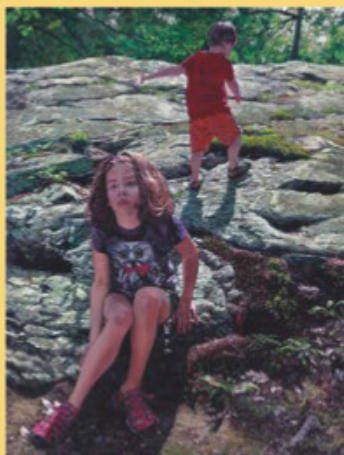
Pride in his accomplishments can be a positive attribute of Lupkin's boxer. Carried to extremes, it can be one of the Seven Deadly Sins.

Malia Landis was born in California, raised in Hawaii, and now lives again in northern California where she received her MFA in 2014 at San Jose State University. She says, "In my sculptures, I aim to capture a moment or the trace of a memory by incorporating specific objects and geographic references. I am interested in how we assign





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1. **Gallery Victor Armendariz**, *Pride*, oil on canvas, 36 x 28", by Peter Lupkin.
2. **Paige Wallis**, *Only She Knows What She Sees*, acrylic on canvas, 36 x 24" 3. **Paige Wallis**, *So Many Mountains Yet To Climb*, acrylic on canvas, 40 x 30" 4. **Antler Gallery**, *Fish Bloom*, porcelain, stoneware and wire, 7 x 13 x 4½", by Malia Landis.
5. **Arcadia Contemporary**, *Self Portrait at Age 23*, oil on linen, 16½ x 15½", by Alex Venezia. 6. **Somerville Manning Gallery**, *Blue Creek*, acrylic on canvas, 30 x 40", by Frances Roosevelt.

meaning to objects and places through these memories and experiences. Using metaphor and timeless narratives, I seek to create environments of eccentric juxtapositions that invite contemplation and recollection."

Her ceramic sculptures using natural materials relate to nature and a young lifetime of always being close to nature. Her sculptures are inspired by flora and fauna, especially sea life, and are studies in contrast. Her *Fish Bloom*, for instance, consists of a strong, stoneware fish with delicate porcelain accretions such as barnacles, coral, shells and dogwood blossoms. It denotes a natural world that is no longer

natural—in which the hand of man has forced the evolution of new ways to coexist.

Up-and-coming artists breathe new life into the art world, and within this special collector's focus, readers can learn about yet another talented artist emerging within the creative sphere.

"My recent work is a very personal narrative series focusing on my family, but especially my daughter who has special needs," says Boston-based artist **Paige Wallis**. "My intent is to honor her reality in the context of everyday life as honestly and respectfully as possible, in a way that resonates with viewers without any need to cue them

in on the fact that her perspective is not that of the typical child."

Grounded in contemporary realism, Wallis primarily uses watercolors and acrylics to paint her emotional works; the artist produces a wide variety of subject matter including florals, cityscapes, animals and various still lifes. "Look for pieces that inspire prolonged, in-depth gazing and won't just become part of the décor," Wallis encourages art lovers. "Purchase works that can be admired beyond just the aesthetic, but for their ability to engage you into a deeper narrative, that inspire curiosity and spin open-ended stories about the subjects in a viewer's mind." ●

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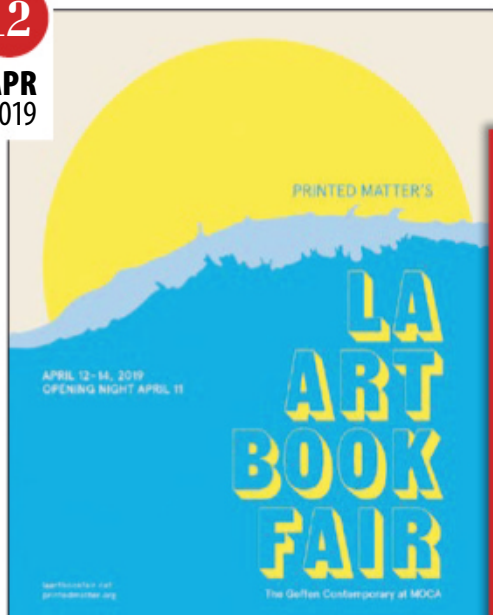
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Through April 14

25

ATLANTA, GA

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The Art of the Portrait Conference

The 2019 *Art of the Portrait Conference*, hosted by the Portrait Society of America, gives attendees the chance to observe and learn from 32 faculty artists including Bo Bartlett, Daniel J. Keys and Quang Ho. www.portraitsociety.org
Through April 28

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Currently in its ninth year, the popular San Francisco event features 75 contemporary art galleries from around the globe, including returning exhibitors and exciting new arrivals. The 2018 fair saw more than 28,000 visitors. www.artmarketsf.com
Through April 28

20

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ONLINE

INTERNATIONAL GUILD OF REALISM Winter Salon Online Juried Exhibition

International Guild of Realism's *Winter Salon Online Juried Exhibition* presents juried artwork online with up-and-coming art collectors in mind. www.realismguild.com
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TUCSON, AZ

BRANDI FENTON MEMORIAL PARK SculptureTucson Festival Show & Sale

The show and sale features sculpture by John Benedict, Peter Eisner, Susan Feder, Lisa Gordon and many others. www.sculpturetucson.org
Through April 7

7

GLENS FALLS, NY

THE HYDE COLLECTION

A Magical World:

The Art of Jacob Houston

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Through June 23

11

SCOTTSDALE, AZ

OLD TOWN SCOTTSDALE

Gold Palette ArtWalks:

Sip of Scottsdale

During Scottsdale Gallery Association's *Sip of Scottsdale*, from 6:30 to 9 p.m., attendees can stroll the streets of Old Town Scottsdale browsing its many fine art galleries. www.scottsdalegalleries.com

16

WASHINGTON, DC

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Enrico David: Gradations of Slow Release

Co-organized by the Museum of Contemporary Art Chicago and the Hirshhorn Museum and Sculpture Garden, this show features the sculptures of abstract artist David over the past 10 years. www.hirshhorn.si.edu
Through September 2

28

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Through April 28

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VARIOUS LOCATIONS

Olmsted Plein Air Invitational

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Recent Acquisitions

A new exhibition at the Palmer Museum of Art showcases a selection of prints by artists whose work relies heavily on representation and storytelling to explore ethnic identity and stereotypes, multicultural histories and personal narratives. Titled *Amazing Stories: Recent Acquisitions*, the show features such artists as Claudia Bernardi, Squeak Carnwath, Sue Coe, Claudio Dicochea, Leonor Fini, Hung Liu, Jenny Morgan, Mimmo Paladino, Roger Shimomura and Vincent Valdez, among others. The exhibition runs through May 26.



Tim Burton,
Balloon Boy,
inflatable
balloon, 252".
Courtesy The
Vox Agency.

Tim Burton Exhibition

For the first time in nearly a decade, Tim Burton, known for his whimsical horror and fantasy films, will stage a large-scale installation of his original fine art at the Neon Museum in Las Vegas. The exhibition, which takes advantage of the museum's open-air exhibition spaces, will be at multiple locations including the outdoor Boneyard exhibition space, its North Gallery and at the City of Las Vegas' Boneyard Park. The show will feature new work by Burton, as well as previously exhibited pieces, serving as a retrospective of the writer, director and artist's creative history. The exhibition is set to open this October, running through February 2020.



Roger Shimomura,
Kansas Samurai,
2004, lithograph,
44¾ x 31". Palmer
Museum of Art.
Purchased with
funds provided
by the Sidney and
Helen S. Friedman
Endowment,
2018.12.



Mickalene Thomas,
Pocket Mirror,
brushed bronze
with epoxy-coated
artwork, 2⅞"
diameter. National
Museum of Women
in the Arts, Gift
of Steven Scott,
Baltimore, in honor
of NMWA Chief
Curator, Kathryn A.
Wat. Photo by Lee
Stalworth.

More is More

More is More: Multiples highlights the medium of multiples—three-dimensional art objects produced in a series of identical editions. The exhibition at the National Museum of Women in the Arts features approximately 25 multiples by such artists as Cindy Sherman, Mickalene Thomas, Barbara Kruger, Helen Marten and Jiha Moon, with a range of works from textiles and ceramics to clothing, decorative objects and toys. A number of works in *More is More* were created to benefit charitable initiatives within the arts. The show runs from May 3 to September 15.

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Graciela Iturbide's Mexico

Throughout her 50-year career, photographer Graciela Iturbide has focused on capturing and understanding the beauty, rituals, challenges and contradictions of her native home of Mexico. The first major East Coast exhibition, *Graciela Iturbide's Mexico* features nearly 140 photographs that tell the visual story of her country since the late 1970s. Making a significant impact on the visual identity of Mexico, Iturbide's work closely examines the tensions between urban and rural life, human presence and nature, and indigenous and Spanish cultures. The exhibition, held at the Museum of Fine Arts, Boston, remains on view through May 12.

Graciela Iturbide, *Little Bull*, Coyoacán, Mexico City/Torito, Coyoacán, Ciudad de México, 1982, photograph



Judy Chicago

More than 40 works by Judy Chicago will be on view in an exhibition at the National Museum of Women in the Arts, including painted porcelain and glass, as well as two large bronze sculptures. Titled *The End: A Meditation on Death and Extinction*, this visually striking series serves as a catalyst for the artist's reflection on her own mortality and issues an appeal for compassion and justice for all creatures affected by human greed. The exhibition happens September 19 through January 20, 2020.

Judy Chicago, *Stranded*, kiln-fired glass paint on black glass, 12 x 18". Courtesy the artist.

Botticelli: Heroines and Heroes

In a prominent exhibition at the Isabella Stewart Gardner Museum, Renaissance master Sandro Botticelli's *The Story of Lucretia* (from the Gardner Museum collection) will be reunited for the first time with the painter's *Story of Virginia*, on loan from Italy. *Botticelli: Heroines and Heroes*, opening February 14 and running through May 19, explores Botticelli's revolutionary narrative paintings and brings them into dialogue with contemporary responses. In total, eight monumental works will be on display, including important loans from museums in Europe and the United States.



Sandro Botticelli (ca. 1444-1510), *The Story of Lucretia*, ca. 1499-1500, tempera and oil on panel, 33 x 69 1/2". Isabella Stewart Gardner Museum, Boston (P16e20).



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Cristina Sánchez

Paul Newton: Portrait of Chris Christie

BY KRISTLE STRICKLIN

Last November, artist Paul Newton's portrait of New Jersey's 55th governor, Chris Christie, was unveiled at a private event at Princeton's Morven Museum & Garden, a historic house that also served as the governor's mansion for much of the 20th century. The portrait depicts Christie standing resolute behind the wooden lectern where he would often address the media during his tenure as governor. As Christie's official portrait for the State of New Jersey, the portrait will eventually hang in the New Jersey Statehouse and be included in the state's portrait collection, which boasts works by Howard Chandler Christy, Seymour Thomas and Ida Waugh.

One interesting detail of the work is the inclusion of the letters "STTS" on the side of the lectern to stand for "Stronger than the Storm," a reference to 2012's Hurricane Sandy, which had devastating effects on New Jersey. On this detail, Newton remarks, "I asked the governor whether he'd like me to include anything else in the portrait that may suggest a narrative, something from his time as governor that he might want to highlight. He told me about the events surrounding Hurricane Sandy and his response to the disaster and the phrase 'Stronger than the Storm,' which he used to encourage the people of New Jersey. The question then became, 'How can this be referred to in the portrait in a way that would not be a visual distraction?'"

Located on the right-side panel, the small letters appear as if etched into the lectern. Newton explains, "I decided to include the abbreviation STTS, as if it were carved into the timber of the podium. Something subtle, barely visible and a little cryptic, that would only become apparent after careful examination of the painting. In a similar vein, I included a small lapel pin in the shape of New Jersey featuring the American flag and just a suggestion of the New Jersey State Seal at the front of the podium. It's barely visible but those familiar with the podium will recognize it. The overall composition is deliberately very simple as I wanted the viewers' attention to be firmly fixed on the governor himself."

Not his first portrait of a famous New Jerseyan, Newton painted a portrait in 2002 of Dr. John



Wilson, the dean of the graduate school at Princeton University. Newton's previous commissions also include portraits of noted figures such as Prince Philip, Duke of Edinburgh, Kylie Minogue and Australian rugby player David Campese. Many of his works can be found in the permanent collection of the Australian National Portrait Gallery, as well as numerous other collections worldwide. ●

1
Honorable Chris Christie,
oil, 48 x 36"

Larry Cannon

ASMA . LPAPA . CPAP . CWA

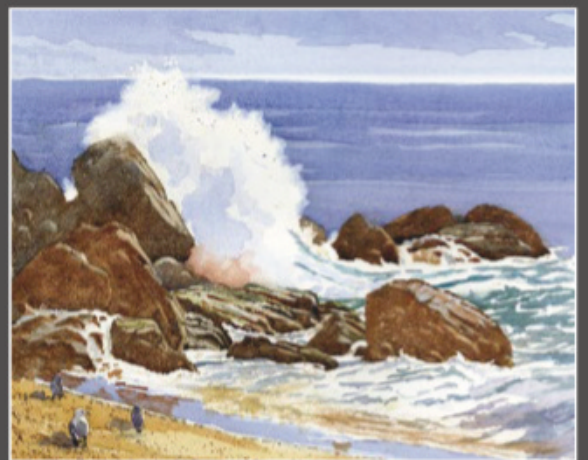


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Sculpture Showcase

The annual SculptureTucson Festival Show & Sale features three days of art, talks and demonstrations.

Three years ago, Tucson, Arizona-based artists Barbara Grygutis, Steve Kimble and Jeff Timan founded the nonprofit organization SculptureTucson. The goal of the group is to enhance the city through public art projects, community workshops and professional development for three-dimensional artists. In spring 2018, they announced their inaugural *SculptureTucson Festival Show & Sale* as a way to promote sculptors from around the country.

This year's second edition will take place April 5 through 7 at the Brandi Fenton Memorial Park with more than 60 artists showcasing their works. Kicking off the festivities is the ticketed Patron's Event, April 5 from 5 to 9 p.m., which allows attendees to meet the participating sculptors and have the chance to view and purchase works before the show opens to the public.

Among the artists who will show their pieces in the park are Jesse Berlin, Susan Feder-Heath, Al Glann, Aaron Nicholson, Paul Orzech, Gerald Rockwell, Dana Smith, Ira Wiesenfeld, Joan Wilking and more. Throughout the weekend visitors



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can enjoy not only a bounty of art, but talks, demonstrations, music and food trucks. Participating artists were juried by Donna Valdés, director of Xico, Inc. This year SculptureTucson will offer a Purchase Award to one of the artists, with their piece becoming public art in Tucson.

The *SculptureTucson Show & Sale* is free to the public Saturday, April 6, 9:30 a.m. to 6 p.m., and Sunday, April 7, from 9:30 a.m. to 4 p.m. ●

1
Collectors gather during the 2018 *SculptureTucson Festival Show & Sale*. Photo by Whitney Dosty.

2
Paul Orzech,
Convergence,
bronze,
14 x 8 x 9"

3
Al Glann,
Red Salutation,
powder-coated steel,
60 x 56 x 13"



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by

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1

Over the fireplace is an oil, *Brahm's Sonata for Piano and Cello*, 2018, by Max Hammond. On the hearth are, from left, an unsigned bronze from 1982 titled *Dancing and Taking a Stand*, 2017, a bronze by Perlagia Mutyavaviri on a handcrafted wooden pedestal by Jeremy Firehammer. Above the piano is Hunt Slonem's *Silver Ascension*, 2018, oil on canvas. The bass belonged to Marianne's father. In the hall is a tapestry, *Fraktur*, 1984. On the right is *Composition in Heads*, 1960, by Earl Kerkam (1891-1965). In the foreground is Blaine Black's bronze *Flamingo*, 1990. In front of the window is an agate and quartz geode with magnesium. The stainless steel fireplace is original to the 1967 home.

Natural *Transitions*

Collectors Jim Carmichael and Marianne Mallia have created an indoor and outdoor sanctuary for art in their Scottsdale home.

BY JOHN O'HERN PHOTOGRAPHY BY FRANCIS SMITH





2
In the hall is a tapestry, *Fraktur*, 1984. On the facing wall are, from left, *Composition in Heads*, 1960, by Earl Kerkam (1891-1965); *Dragonfly*, 2018, encaustic with gouache on birch panel, by Gabriela Aguilo; *Twist of Fate*, 2017, oil and resin on panel, by Michael Carson; and *Mariposa*, 2014, a collaboration by Max Hammond and Greg West (who painted the Trompe l'Oeil butterfly). Jacinthe Dugal-Lacroix's *Inspiration*, 2017, bronze, is in the foreground. The bench, *Reach*, 2018, is by Jeremy Firehammer. The bronze quail under the bench belonged to Marianne's mother.

3
Marianne Mallia and Jim Carmichael sit in front of *Contemplation*, 1984, by Susan Krieg.

2

Jim Carmichael and Marianne Mallia lived a long-distance relationship after the high school boy- and girlfriend rekindled their relationship at a high school reunion. Marianne, a medical writer, eventually moved to Scottsdale, Arizona, where Jim, a builder and landscape designer lives. Each had large houses so they culled from each other's collections and moved into a midcentury home that Jim had redesigned and rebuilt, raising the ceilings to create a better setting for art. The house came with its own work of art, a stainless steel fireplace surround that he points out is soldered rather than welded. He also designed outdoor spaces to be part of the house and to be settings for sculpture.

Marianne brought with her the first piece she ever bought, a traditional still life by Volney A. Richardson that reminded her of an earlier transition in her life, from working in a research lab to writing. "It seemed like a new beginning to me," she explains. Jim brought Michelle Spiziri's *Trust Me*, which he bought in Baltimore when he was attending a seminar. "It's about male-female relationships," he says, "and I wasn't even sure I liked it. I went back to the gallery three times and, finally, couldn't resist it."

Transition is a perhaps unintentional theme in other pieces in their collection. Hanging above the piano is *Silver Ascension*, a painting of butterflies by Hunt Slonem. A collaboration between Max Hammond and Greg West, *Mariposa*, features West's Trompe l'Oeil butterfly on an abstraction by Hammond. "There are changes in life," Marianne notes. "People morph; there are changes in love,



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art taste changes. As you grow and age, you become more sophisticated.”

The couple enjoys meeting and getting to know the artists. Jim notes that being members of the Contemporary Forum of the Phoenix Art Museum they have had access to artists’ studios and homes, often meeting their families, and having the opportunity to talk with them about their motivations and their art.

Celebration of Fine Art in Scottsdale, which this year runs through March 24, gives collectors an opportunity to watch the artists at work, to get to know their work better and to get to know the artists themselves. They met Jeremy Firehammer at the event, were interested in one of his wood and metal benches, and asked him to take it over to their house. There was a large, open space in the house, and when Firehammer set the piece down, the couple knew it brought the space together and made it into their gallery. Under the bench are two bronze quail from the collection of Marianne’s mother.

Firehammer’s wife, Gabriela Aguilo, creates landscapes and abstracts using encaustic and pigment. She and Firehammer collaborated on work for more than 13 years. She says, “I want to express what moves the soul. The abstracts are portraits of the soul, of the collective unconscious that demonstrates we’re all connected.”



5

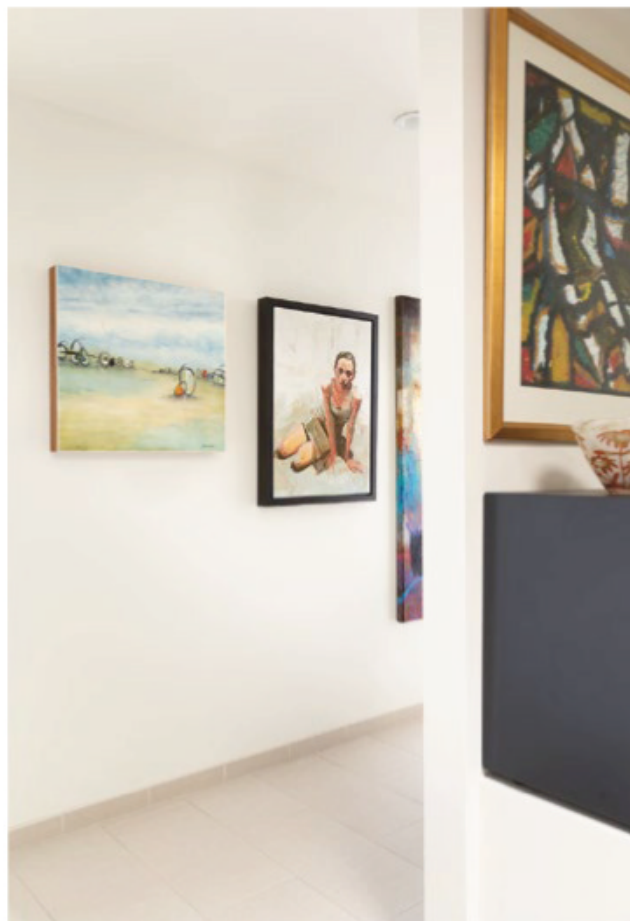
4 Through the doorway is a raku pot by Nicolas Bernard and two anonymous artists and hanging on the wall is an oil on metal called *Outer Limits* by Roland. On the far wall is Peter Robert’s *Colors*, 2014. On the dining table is a stone sculpture, *A Way to Go*, 2018, by Norbert Shamuyarira, a Shona sculptor from Zimbabwe. On the top shelf is a bronze sculpture, *Ying/Yang*. Beneath it is a stone sculpture, *Stronger Together*, 2017, by Zimbabwean sculptor Agnes Nyanhongo.

5 The sculpture is Zimbabwean artist Agnes Nyanhongo’s *Generational Advice*. Michael Carson’s *One Man Guy*, 2017, oil and resin on panel hangs by the bar. On the counter is a raku pot by Les Mitchell.



6

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On the left is *Marina con Vele* by Lido Bettarini. *The Still Life*, circa 1930s, is by Volney A. Richardson (1880-1955), Marianne's first purchase in the 1970s.

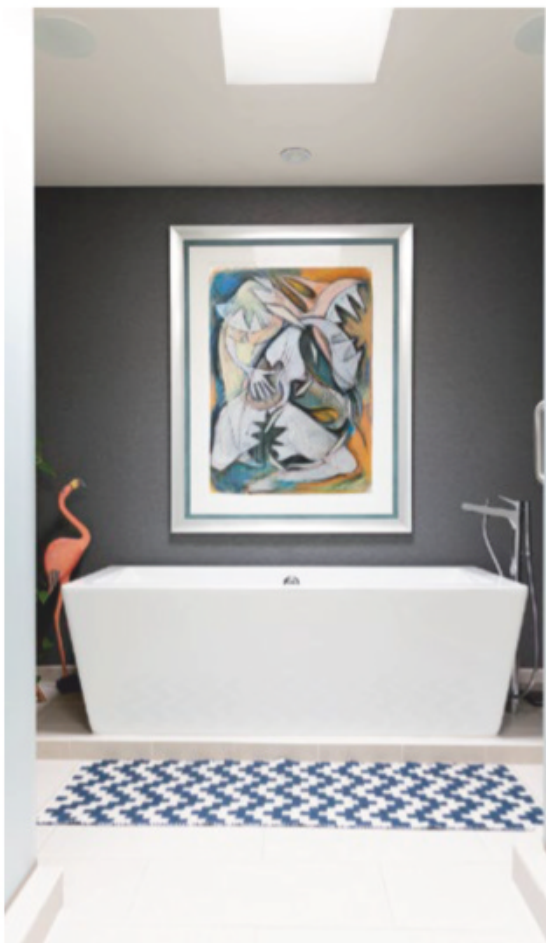


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7
In the hall are, from left, *Collective Delight*, 2018, encaustic with gouache, by Gabriela Aguilo; *Too Deep*, 2018, oil and resin on panel, by Michael Carson (which appeared on the cover of *American Art Collector's* December 2018 issue); and Max Hammond's oil, *Unintended*, 2018. On the right is *Complicated*, 1970, by the French artist, Tristan. The bowl is by Kosta Boda.

8
Above the tub is *Trust Me*, 1992, by Michelle Spiziri.

9
On the bedroom wall is Agnes Copeland's watercolor *Margarite's House*, 2008. The *Dia de Muertos* figurines are from Oaxaca, Mexico. The copper art outside is by Sam Mayhob.



8

Works come into the collection in various ways. Marianne brought with her *Composition in Heads* by the early cubist painter Earl Kerkam. "It was in an auction at my daughter's high school in Houston," she explains, "and no one had bid on it. I felt sorry for the painting and for the artist, and I bid on it. It spoke to me and I didn't want to bid on massages and trips." When she researched the artist whose work she had just purchased, she found that Willem de Kooning, Philip Guston and Mark Rothko had petitioned MoMA to organize a posthumous exhibition of his work declaring, "Kerkam in our eyes is one of the finest painters to come out of America."

Jim recalls, "I had six pieces by Agnes Copeland at one time. We often buy a second or third piece by an artist. I didn't collect her art when she was here but found out she was living in Laguna Beach, which is a great art haven and a good place to escape the heat in the summer. I looked her up and spent a day with her. She's very skilled and very articulate."

One of Hammond's paintings, *Brahm's Sonata for Piano and Cello*, hangs above the fireplace in the living room. The couple explains that Hammond listens to music and then creates a painting. "There's always a form in them," Marianne explains. "We see a runner crossing the finish line. His wife suggested the red line." Nearby in the living room is a piano and not a cello but a bass that belonged to her father. He was trained classically on the violin but also had a career in engineering and held several patents for cameras and projectors. Jim explains, "He used both sides of



10

The large still life on the left is *Birds of a Feather*, 2017, oil on canvas, by Jane Jones. On the dresser are Andy Burgess' collage on panel, *The 3 Step*, 2013, and a pot, 2018, by Nicholas Bernard. The stone sculpture is *The Hat Dance*, 2018, by Norbert Shamuyarira, a Shona sculptor from Zimbabwe. The large lithograph is *Harmony*, 1984, by Susan Lorello.

11

Above the bed is *Clear Thoughts*, 2017, carved acrylic, by Robin Branham. Flanking it are two 2016 oils by Max Hammond, *Elevate* and *Departure*.

his brain. He was also Missouri State Hoe Down Fiddle Champion for five years."

Unique among their collection are stone sculptures from Zimbabwe. "I've always been a worker of some sort," Jim says, "and I admire someone who has that passion and can work through the process. They often don't know what a piece will be until they start doing it." Marianne says, "We saw the work at Bonner David Galleries in Scottsdale and admired the clean lines of the sculpture. We learned about the stories of the artists. I've been to Zimbabwe and elsewhere in Africa and to see that in such poverty there are artists of such quality is amazing."

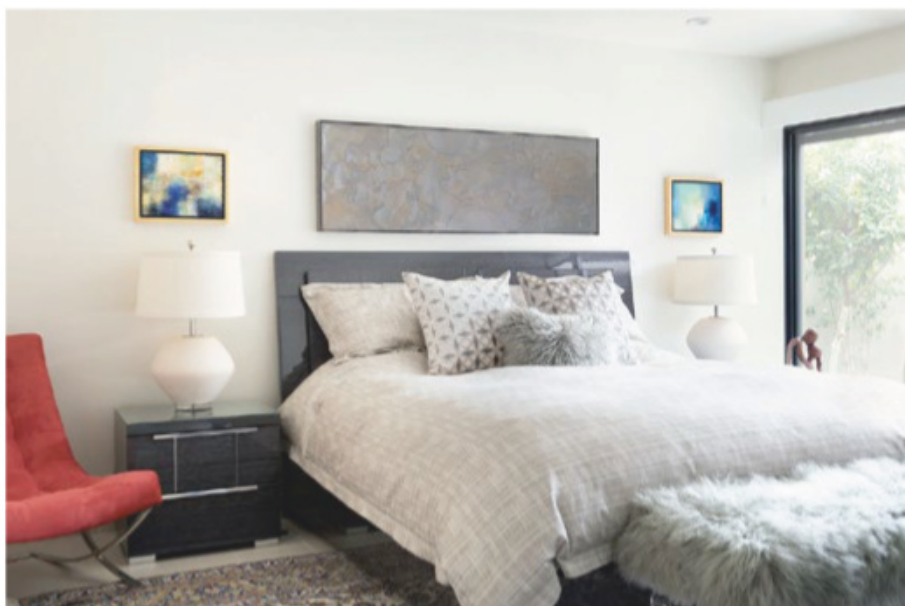
One of the early members of the sculpture movement, Bernard Matemera, said, "The spirits are everywhere in the air, in the rocks. A rock is like a fruit—like an orange or a banana. You don't eat them without peeling them first. It needs to be opened to be eaten. I open the rocks. The fruit is inside."

When asked for advice for beginning collectors, Jim offers, "Don't look at your bank account, look at the art. Go with your heart. Usually your first reaction is right. If you're afraid of the price but are taken with a piece, go with it."

Marianne suggests looking for emerging artists whose work is not expensive. "Stretch a little bit," she says. ●



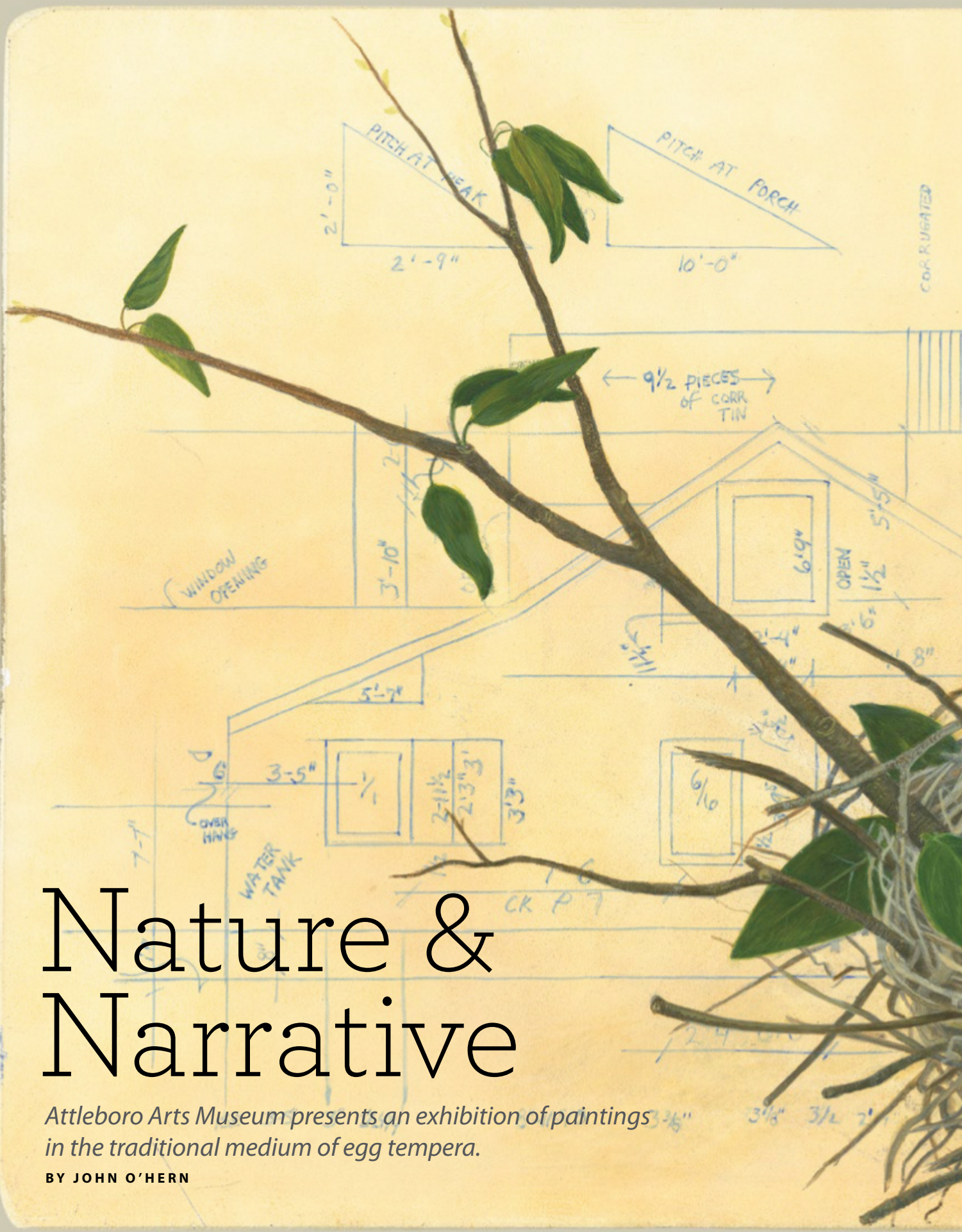
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John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Representing Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in *Western Art Collector* magazine.





Nature & Narrative

Attleboro Arts Museum presents an exhibition of paintings in the traditional medium of egg tempera.

BY JOHN O'HERN



At the end of the 14th century, Cennino Cennini (ca. 1370–ca. 1440) wrote one of the most important early treatises on the art of painting, *Il Libro dell'Arte*, which has been translated as *The Craftsman's Handbook*. Fresco and egg tempera were the media of the time. He advised on the grinding of pigments and how to live a virtuous life and his practical advice for egg tempera painters included, “When painting the faces of young persons...use the yolk of the egg of a city hen, because they have lighter yolks than those of country hens.”

In egg tempera, pigments are mixed (tempered) with egg yolk and with water, and then they are applied to a firm support (usually a wood panel) in thin, nearly transparent layers to build up a hard, complex surface. Byzantine religious portraits were painted in egg tempera on special carved panels.

Tempera painter Diane Savino has assembled a group of contemporary artists in the medium for an exhibition, *Tempera: Nature & Narrative*, which will be shown at the Attleboro Arts Museum, Attleboro, Massachusetts, April 6 through May 4.

She explains, “The show revolves around the theme of nature and narration, but it also refers to the ‘nature of egg tempera.’ Nature can portray the environment, plants and creatures, or it can be characterized by the behavior of human beings, with the natural world and human world often intersecting. The Renaissance artists paid homage to both the natural world and the sacred. They were amazing visual storytellers and their narrative paintings could be read by everyman... These artists feel a kinship with the medium, drawing inspiration from early masters and continuing their artistic lineage. Contemporary artists create narratives in a more earthly and temporal manner.”

The artists include Savino, Michael Bergt, Jon Christopher Gernon, Miranda Gray, Eileen Kennedy, Jennifer Knaus, Banjie Getsinger Nicholas and Carol A. O'Neill. Each uses the medium in a different way, and the exhibition demonstrates the range of its possible uses.

The museum explains, “Michael Bergt’s work features the human figure, integrating classical myths, sensuality and the human condition. Jon Gernon draws inspiration from the Renaissance, drawing on symbolism and combining it with magic realism. Both Carol A. O’Neill and Banjie Getsinger Nicholas are drawn to nature, weaving birds and leaves into their picture planes. Jennifer Knaus marries female iconography with quirky elements of nature; she is interested in tapping into the subconscious. For Miranda Gray, paintings are prayers for and about the subjects she chooses.

1

Banjie Getsinger Nicholas,
Stick Built, egg tempera, 13 x 16"



2

2
Michael Bergt, *Lotus*,
egg tempera, 24 x 18"

3
Eileen Kennedy, *Dona Nobis
Pacem*, egg tempera, 20 x 30"

4
Miranda Gray, *Dog Face*,
egg tempera, 6 x 6"



3



4

She juxtaposes hyperrealist subject matter with pattern work as means of meditation. Eileen Kennedy's painted narratives come from dreams and memories to create stylized figures caught up in shallow spaces. Lastly, Diane Savino weaves nature with human nature, creating commentaries about journeys, desires and sanctity."

Bergt explores his interest in other cultures in his *Lotus*, where a contemporary figure strides along a lotus leaf with the lotus flower behind her. In Buddhism the lotus is symbolic of purity of the body, speech and mind. The multiple arms and legs recall Shiva, one of the principal gods of Hinduism, both destroyer and creator. Bergt uses the classic small crosshatching usually associated with egg tempera.

Gernon's *Ecce Homo* ("Behold the Man") refers to the words of Pilate as he presented the scourged Jesus to the crowd as well as to the autobiography of the philosopher Friedrich Nietzsche. Gernon's painting is a complex narrative on the nature of man, evolution and vanity.

Gray paints the animals and people near to her in Northern New Mexico as well as often humorous juxtapositions in her still lifes. She likes the medium because it allows her to create the detail she wants, but observes, "An egg tempera paint palette



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lasts about 24 hours before it gets too thick and gummy to paint with, therefore the colors have to be mixed daily. For this reason alone, this medium fell out of favor in the Renaissance era, when oil paint was invented."

Kennedy's *Dona Nobis Pacem* ("Grant Us Peace") was inspired by an anti-war cantata composed by Ralph Vaughan Williams, which she sang with a local civic chorus. She says, "I struggled for a long time to find a way to transform this experience to the visual. The ravens stand in for death. The many triangles in the composition represent the Trinity and its particular balance."

Girl with Zinnia is one of Knaus' "imaginary portraits." "I have a desire to personalize idealized notions of beauty and importance," she explains. "To embellish icons with humor and a little absurdity but also within those details to suggest a narrative that is mysterious and atmospheric."

Nicholas was a wild bird rehabilitator for 20 years. She says, "I find nests and eggs inherently beautiful as well as meaningful symbolically. A nest is a marvel of architecture and the use of specific materials by each bird species is fascinating." *Stick Built* refers not only to

the nest built of sticks but to the term used for a house built with a wood frame.

For O'Neill, leaves symbolize "the cycles of all life." She says, "The natural patterns of decay, formed over time, are often reflected in my images of leaves." Her soft, ethereal *Heart of Gold* reflects a different interpretation and use of the medium.

Savino, as she says, "weaves nature with human nature." She experiments with the medium, sometimes adding etched glass, and always seeks new ways to express herself and her own connection to nature. *The Keeper*, which recalls Botticelli, expresses her feelings about "how we must preserve our world and the living elements in it." ●

5
Jennifer Knaus,
Girl with Zinnia,
egg tempera, 10 x 8"

6
Carol A. O'Neill, *Heart of Gold*, egg tempera, gold leaf and pieces of leaves, 9 x 8" (framed)

7
Jon Gernon, *Ecce Homo*, egg tempera on paper/panel, 15 x 17". Estate of Dr. James Flisdorf, Troy, NY.

8
Diane Savino, *The Keeper*, egg tempera, 11³/₁₆"

TEMPERA: NATURE & NARRATIVE

When: April 6-May 4, 2019 **Where:** Attleboro Arts Museum, 86 Park Street, Attleboro, MA 02703

Information: (508) 222-2644, www.attleboroartsmuseum.org



FULL CIRCLE

*Figurative painter
Richard Thomas Scott's exhibition
at Spalding Nix Fine Art tells the
story of his progression as an
artist and human being.*

BY ALYSSA M. TIDWELL

¹
New Amsterdam, oil
on linen, 64 x 86"

²
Safe Harbor, oil on
linen, 24 x 22"

Richard Thomas Scott grew up in Conyers, Georgia, a rural town outside of Atlanta. Although nowadays the town is part of the metropolitan sprawl of Atlanta, back in Scott's youth it was a secluded place. Growing up, Scott wasn't exposed to art, or much of anything for that matter. "I don't think I'd met anyone who

wasn't from America," he reflects. "Norman Rockwell's paintings convey the very idealized view of what America could be—I grew up in the shadow of that. The underbelly of the Norman Rockwell rural ideal."

Described as one of the "New Old Masters," Scott paints in the realm of figurative realism, his emotionally charged portraits, historical and quasi-historical scenes channeling the aesthetic of Rembrandt and the Dutch masters. He looks to portray raw human experiences—love, joy, sorrow, loss and anger, holding a magnifying glass to the good and, more importantly, the difficult stories that humanity does not want to confront. This is the core of Scott's work.

The first person in his immediate family to go to college, Scott attended Lamar Dodd School of Art at the University of Georgia, receiving his BFA in painting, before moving on to New York Academy of Art for his MFA. Establishing a literal and figurative distance from his hometown was important for Scott at that time. He explains, "I think that growing up I wanted to get as far away as I could from Georgia and the culture in which I grew up." The artist adds that it was his way of escaping what he viewed as a dead-end life at the time. It was only after returning from a three-year stint working with his living hero Odd Nerdrum in Stavern, Norway, and



Paris, France, that he began to value the experience of growing up in a pastoral Georgian town.

It was finally time to start examining the very things he desperately “wanted to block out”: Southern history, the Civil War and racial tensions in America in the past and the present. Scott explains that he was ready to relinquish that resistance to his own past in an effort to understand his relationship with American art and culture—where he fits into the story. Turning his attention outward to the struggles of the rest of the world meant looking inward at his own experiences, he says. And this shift in perspective had an impact not only in his subject matter, but his painterly style as well; having always naturally adopted a more European aesthetic, Scott says he now had the challenge of marrying this mode with Americana.

This is when Scott’s iconic Civil War pictures really began. One of his most powerful and well-known works, *New Amsterdam*, shines an unyielding spotlight on the injustices of race inequality throughout United States history. Structured like a graphic of Darwin’s theory of the evolution of man, *New Amsterdam* comments on the problematic ways in which this concept might be viewed, set against the backdrop of race relations during the Civil War, as well as the present day. On the left is a 17th-century slave symbolizing those brought to America from the Dutch West India Trading Company, followed by a Civil War-period slave, and finally, an inmate clad in the unmistakable bright orange jumpsuit—a commentary on the troubling issue of mass incarceration in the 21st century, Scott explains. The white man in the composition forcefully pulling the man in chains is the artist himself, an attempt to look at his own privilege and the problematic history of his ancestors directly in the eyes.

“I wanted to try and describe the history behind it, and also implicate myself...I feel like I have to take ownership of the privileges I’ve experienced, having grown up white and male in the South...a lot of doors were opened to me because people assumed they could trust me. So when I made an effort I was rewarded,” Scott reflects. It’s about power dynamics, he adds. Learning about the Civil War in school was about state’s rights, rather than examining the horrors and fundamental immorality of slavery.

While conducting research for another prominent work, *Hearts of Men*, Scott tells of the time he participated in a Civil War reenactment in Richmond, Virginia. “If I was going to paint about the Civil War, I wanted to get as close to it as I could,” he says. So in 2014, he enlisted as a “Union soldier.”

“I’ve always been a pacifist, so I didn’t understand movies and poems about the glories of war, but I did have a really sublime experience during the reenactment, which surprised me,” Scott says. He goes on to explain: he’d bought a hotel room in Richmond, but decided to camp out





3
Hearts of Men, oil on
linen, 72 x 96"



4

with the reenactors to have a richer, more authentic experience. Everyone was in character, drinking whiskey, no cellphones, almost transported to that very time period. Eventually, he fell asleep on the cold, damp ground next to the fire and remembers feeling this “strange time warp.” The next morning at dawn, he woke up to find the camp deserted and heard gunfire in the distant woods. Still in his Union garb, he

grabbed his camera and ran through forest, “vines slapping me in face, thorns cutting my arms,” and came out on other side to see the most “awe-inspiring view I’ve ever seen in my life.”

He describes the scene: “a field hugged in fog and above the fog is layer of smoke coming from canons, muskets. I can see the two armies doing a reenactment on this field just as a smear of sunrise is coming

over the horizon, [fire bursting from guns] like fireflies dancing across the field.” This, the artist explains, is the background for *Hearts of Men*. In one moment he “felt a horror about war itself, but simultaneously couldn’t help but see the beauty before me.” It was revelatory, surprising and difficult all at once, he says. In a singular moment, he understood the other side of human nature—both the beauty and terror of it.



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Painting has always been a form of therapy for Scott. He's endured tremendous personal struggles as well, from witnessing a school shooting while in high school to watching his mother die of cancer. "Having lived and struggled and succeeded and proved myself to myself showed me that I could land on my own two feet. Life can be challenging in and of itself...but being able to trust that I can land on my feet gave me the ability to confront my insecurities," he says, reflecting again on the perspective he gained from leaving his hometown in Georgia, coming back with fresh eyes on both his own memories and the history written in the soil of the land itself. He uses painting to heal himself, he says.

"*Safe Harbor* is a very recent piece, and I think it's pivotal for me," Scott says. The painting signifies a tonal shift in his work—one of hope. A woman, Scott's girlfriend, sits in the center of the composition in the soft glimmer of moonlight, a ship visible through the window resting on tranquil, almost ethereal water. The stillness of the water reflects the night sky, a speckling of stars and distant galaxies all culminating in a blue-ish glow that suffuses the window. It's the first happy painting he's ever done, he says.

"There's a sense of relief...there's an optimism and hope I hadn't had in my other paintings," he explains. The ship in the background is a representation of himself. It's a little tilted, he says; it has seen a lot of storms yet has arrived and has come to rest here finally, safely. "Jordan is my safe harbor. She has given me the ability to find stability, to come through all of that loss. I think that painting marks a turning point in my work," Scott says.

Since the summer of 2018, the artist has been working on a number of nonpolitical pieces that feel very "nourishing." And while he still plans to make art that tackles the larger, more difficult issues in our history, he plans to investigate them with more optimism. He's focusing on how we can move forward, how

we can heal these wounds and come together as human beings. He says, "That part is extremely challenging, but it keeps me going."

These and other works are part of an exhibition, *Bringing It All Back Home*, at Spalding Nix Fine Art in Atlanta, along with works by contemporary artist Brendan O'Connell, who also grew up in a small town in Georgia. Including works Scott created 10 years ago to paintings just four or five years old, the show is, in many ways, like a time capsule for the growth he's underwent as an artist and a person. "It illustrates that trajectory," he says. "You can see where I came from...and get a hint for where I'm going. It's almost a biography." The exhibition remains on view through March 22. ●



6

4
Nostalgia, oil on linen,
24 x 22"

5
November Dreams,
oil on linen, 18 x 20"

6
*There is no Shadow
without Light*, oil on
linen, 20 x 16"

7
Richard Thomas
Scott in the midst of
working on *Hearts of
Men* in his studio.



7

BRINGING IT ALL BACK HOME

When: Through March 22, 2019

Where: Spalding Nix Fine Art, 425 Peachtree Hills Avenue NE, Suite 30-A, Atlanta, GA 30305

Information: (404) 841-7777, www.spaldingnixfineart.com



1
Christina Ramos,
The Lookout, acrylic
on canvas, 36 x 24"

2
Dana Hawk,
Steady As She Goes,
oil on panel, 16 x 12"

I OBSERVE

BY ROCHELLE BELSITO

A new exhibition at Rehs Contemporary Galleries explores the power of observation.

Toward the end of the 18th century in England, Romantic poetry began to emerge as a reaction against Enlightenment. One of the most enduring concepts of the genre is the idea of the sublime, which relates to the heightening of an experience by appealing to one's emotions. William Wordsworth, one of the earliest proponents of romanticism, was particularly drawn to this notion. He wrote of how a poet he knew would go outside and jot notes about nature; he then wrote a description of what he saw rather than imbuing his poetry with his experience.

Wordsworth explained, "He should have left his pencil behind, and gone forth in a meditative spirit; and, on a later day, he should have embodied in verse not all that he had noted but what he best remembered of the scene; and he would have then presented us with its soul, and not with the mere visual aspect of it."

In the visual arts, this idea often rings true as well, particularly when a painter puts brush to canvas and offers their interpretation of the world around them. These can be literal observations of the landscape or still lifes, or they can be more surrealistic imagery that they have created based on their experiences. Yet, all are more than the visual—they are filled with a spirit of the artist as they observe and take in what is before them.

Rehs Contemporary Galleries in New York City will host the invitational *I Observe* featuring 30 paintings by members of the *PoetsArtists* group that delve into the idea of what defines observation. "Lance Rehs [vice president and director of the gallery] reached out to me last year and we thought it would be a good idea to have a group show at Rehs



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Contemporary based on the artists from my group at *PoetsArtists*,” says Didi Menendez, adding, “I asked the group to think of intimacy when submitting. As the deadline approached Lance noticed a trend of works which he felt belonged together and came up with the show’s title *I Observe*.”

In explaining the show’s title, Rehs adds, “Once I was able to taper down the body of work, I could see a common thread begin to emerge...many of the works seemingly portrayed the subject observing something, and in some cases appearing to observe the viewer themselves. The act of observation is so central to the artistic process; it just felt natural to explore that.

“Further, I think this concise title offers a truly multi-dimensional understanding of the exhibit—it touches on the artist’s observations that are communicated through the work, the observation of something by the subject within the work, as well as the observation of the work by the viewer,” he continues. “The concept really appeared to resonate with the artists that were selected, as many of them noted observations of individuality, emotions and our interactions with the world around us, when discussing their work.”

In Christina Ramos’ painting *The Lookout*, a woman sits in profile at the edge of a cliff with binoculars raised

to her eyes. She is a solitary figure, and what she is viewing is a mystery. Ramos was inspired by her annual trip to the Eastern Sierras where she camps, fishes and hikes in the small town of Big Pine. Many of the towns at the base of the mountain range are old mining towns, and being a lover of history Ramos often wonders what the early pioneers endured on their journeys.

“I wanted to convey the spirit of adventure as well as the extreme cliff top perch of the young girl. Armed with her rifle and binoculars she scans the horizon for any potential threat,” Ramos says. “I wanted the woman to display the type of bravery and fearlessness that these explorers had to possess. I also wanted her to be an image of independence and strength.”

Daniela Werneck’s painting *Lost in Doubts*, too, features a female looking at what might be ahead. Rather than a fearless adventurer, Werneck’s painting has a more somber, yet hopeful, tone with a young girl who seems to be trying to find her place in the world. The piece is from the artist’s series dedicated to children in the foster care system.

“For the past few years, I have been in contact with social workers around the country, and all the heartbreaking stories I have received from them have been inspiring me to paint these children

3
Daniela Werneck, *Lost in Doubts*, watercolor on clay panel, 30 x 22"

4
Rachel Linnemeier, *Pretty Pest*, oil on aluminum panel, 16 x 20"



5

5
Valentine Aprile, *Dusted Crystal Current*, oil on canvas, 30 x 40"

6
Stephanie Rew, *Blackbird*, oil on copper, 15¾ x 11¾"

7
June Stratton, *Measure*, oil on canvas mounted on panel, 48 x 36"

who—many of them—spend their entire young lives moving from home to home, living with strangers and carrying their belongings inside a garbage bag," Werneck says. "My aim is to enlighten the public and create awareness through my watercolors, hoping they not only offer a sense of the struggle of these children but also their potential for success and happiness."

Other artists in the show have been inspired by the models who appear in their works, choosing to use their attributes and personalities as jumping off points for their pieces.

Steady As She Goes, by Dana Hawk, was painted from life over the course of several days. Hawk worked alongside other artists, and they all commented on the serene expression the model had throughout the painting sessions. "I took it back to my studio and liked the idea of juxtaposing that serenity with a bit of chaos," the artist shares, "adding in the windblown petals and hair, creating a steadfast character."

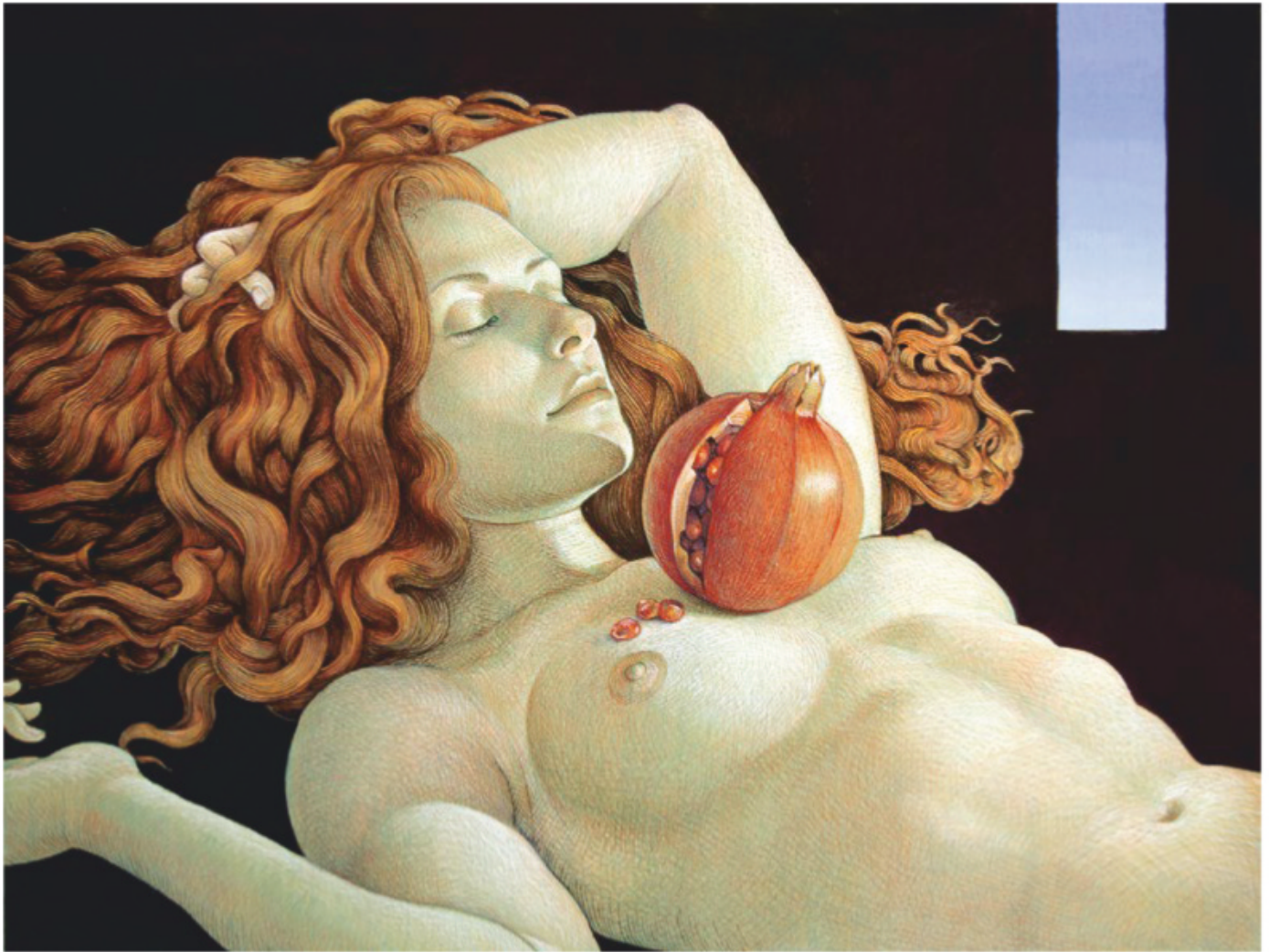
Valentine Aprile is inspired by energy, and as her painting *Dusted Crystal Current* took shape she noticed how the woman's energy translated beyond the portrait. She explains, "I used her hair, something that is deeply tied to her identity, to tell a story of a certain vastness, a timelessness, that is now."



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For her painting *Blackbird*, Stephanie Rew was first drawn to her model's strong and elegant features, sharing, "this is a confident young woman in control of her destiny." In the piece, Rew says, "The blackbird feathers signify potential and intuition as well as the darker side of the human psyche. When combined with the viewer's own reflection, the painting offers an opportunity to see her strength and determination as a totem for their own."

Michael Bergt's painting *Persephone* recalls the myth of the Greek goddess. "She was forbidden from eating anything while in Hades or she would remain there forever. However, after she ate three seeds from a pomegranate, Zeus arranged for her to return after three months in the underworld—a month for every seed so that the light and warm would return," Bergt explains. "In my painting the three seeds sit on her breast, and the light from the rising sun can be seen from the darkness. Persephone's return brings spring after three winter months."

Rachel Linnemeier's paintings often feature her subjects interacting with an object or artifact that she typically encountered in her own life and evokes nostalgia. "In some cases this could be a subtle detail, and in others the item is meant to command the viewer's attention," she says. "In *Pretty Pest*, the

understated addition of golden butterfly hair clips mirror the dreamlike insects that surround the young woman. My aim is to create a vivid work that conveys a narrative, captivates the viewer and plays with the balance of youth and maturity."

To deepen the narrative in her paintings, June Stratton will sometimes add text, such as the design of a corset overtop of a figure in her painting *Measure*. The corset, the artist explains, was meant "to illustrate how contrived societal standards are for women. She is also surrounded by numerals that refer to the dress sizes of today." Stratton continues, "When I was young a woman, I and other women over the centuries, were irrationally concerned with our physical beauty. It is my hope that in the future we lose these unrealistic ideals of beauty and women, young and old, may see beauty in all their colors, shapes and sizes."

I Observe hangs in the gallery through March 29. ●

8
Michael Bergt,
Persephone, gouache
and colored pencil on
paper, 14 x 18½"

I OBSERVE

When: Through March 29, 2019

Where: Rehs Contemporary Galleries Inc., 5 E. 57th Street, 8th Floor, New York, NY 10022

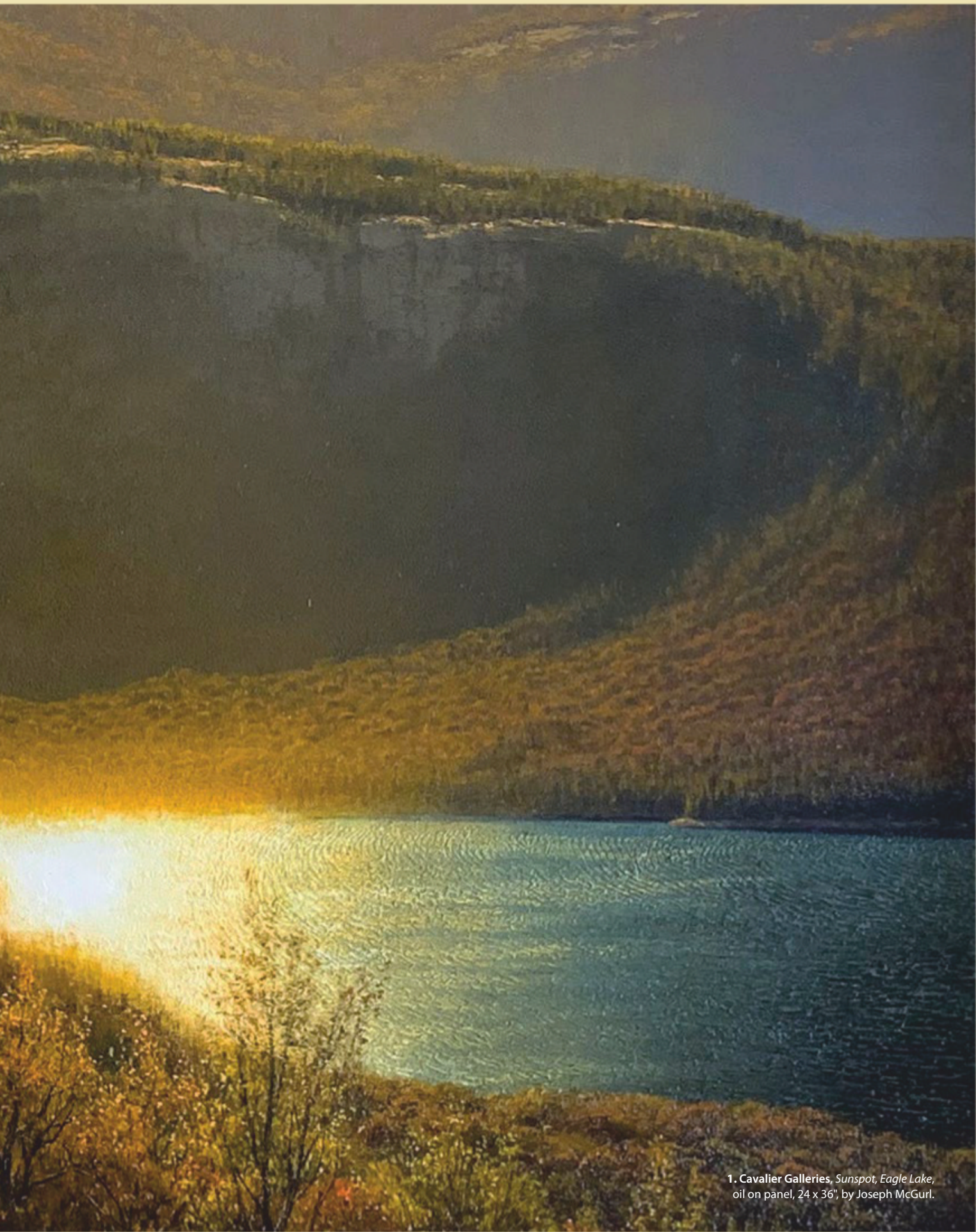
Information: (212) 355-5710, www.rehscgi.com

The background of the page is a full-page landscape painting. It depicts a mountainous region during autumn. In the foreground, there are dense clusters of trees with leaves in shades of yellow, orange, and brown. Two tall, dark evergreen trees stand prominently in the middle ground. The background shows rolling hills and a body of water, possibly a lake, under a soft, hazy sky. The overall color palette is dominated by the warm tones of autumn and the cool blues and greens of the distant landscape.

COLLECTOR'S FOCUS
SEASCAPES, RIVERS & LAKES

DEEP WATERS

BY JOHN O'HERN



1. Cavalier Galleries, *Sunspot, Eagle Lake*, oil on panel, 24 x 36", by Joseph McGurl.

COLLECTOR'S FOCUS SEASCAPES, RIVERS & LAKES



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2. Somerville Manning Gallery, *Silent Hope in an Empty Boat*, oil on panel, 16 x 24", by Timothy Barr. 3. Sloane Merrill Gallery, *In the Shadow of a Great Rock*, oil on linen, 36 x 54", by Sally Ladd Cole. 4. Garvey|Simon, *Elegy V (The Lost Carpet of The Great Beyond)*, oil on panel, 16 x 16", by Eileen Murphy. 5. Trailside Galleries, *Dawn, Victoria Harbor*, watercolor, 16 x 20", by Ian Ramsay. 6. Trailside Galleries, *Sentinels of the Tide*, oil on linen, 30 x 40", by Kathleen Dunphy. 7. Larry Cannon, *South Laguna View*, watercolor, 10 x 14"

Thomas Cole's Cedar Grove and Frederic Church's Olana are across the Hudson River from each other, the former an 1815 Federal-style farmhouse and the later a lavish Middle Eastern inspired pile built in the early 1870s. The two artists immersed themselves in the landscape of mountains, lakes and the majestic Hudson.

From coast to coast, despite the intrusions of highways, bridges, railroad tracks and cities, a surprising amount of the landscape that inspired generations of artists is intact and continues to inspire.

Eileen Murphy has spent her life along the Hudson in Columbia County, home of Olana. She observes, "The American landscape has shaped us as a nation while reflecting us back onto ourselves. This is a phenomenon that I try to capture in my paintings. I make extremely detailed landscapes, devoid of people, that have

the uneasy feeling of something important having happened, or something about to happen. The viewer naturally projects his or her own associations and experiences onto the scene."

We look at contemporary Hudson River scenes and are reminded of the sense of the landscape expressed by Cole, "It was not that the jagged precipices were lofty, that the encircling woods were the dimmest shade, or that the waters were profoundly deep; but that over all, rocks, wood, and water, brooded the spirit of repose, and the silent energy of nature stirred the soul to its inmost depths."

Murphy's latest landscapes are finely painted atmospheric evocations of the near timelessness of the region. The intrusion of mowed fields and a fence move them from the primordial to the present. *Elegy V (The Lost Carpet of The Great Beyond)*, 2018, is a celebration of the natural beauty and

the minimal intrusion of the hand of man. Yet, its title, *Elegy*, from the Greek word for "song of morning," suggests an ominous future—"something about to happen."

Joseph McGurl paints a pristine mountain lake in *Sunspot, Eagle Lake*, 2017. He quotes the French theoretical physicist Henri Poincaré, "The scientist does not study nature because it is useful; he studies it because he delights in it, and he delights in it because it is beautiful."

McGurl paints in plein air, relying on his field observations and later on his studies and his memory to create paintings that are often compared to the 19th-century luminists. In addition to his interest in the scientific explanation of the properties of light, he comments, "I have a special interest in the inherent spiritual implications of the natural world and most importantly, of light." Often, the light in his paintings is his response to the uncomfortably



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COLLECTOR'S FOCUS

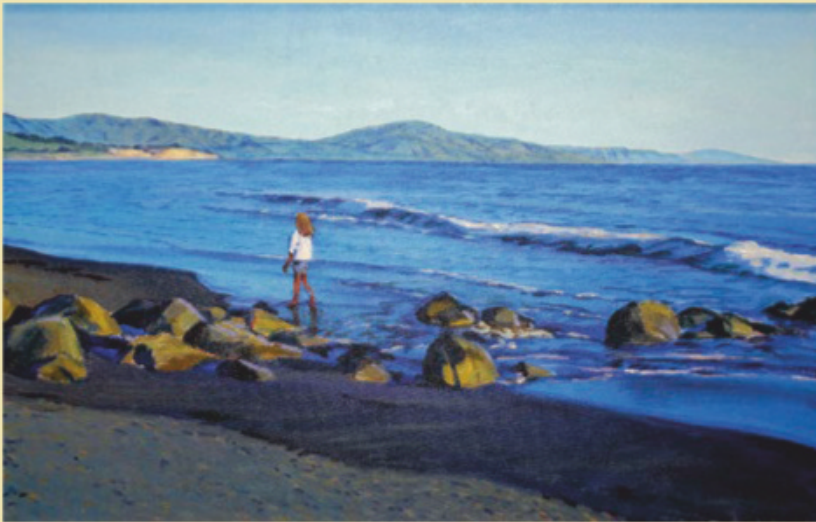
SEASCAPES, RIVERS & LAKES



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harsh reflection of sunlight off water—a glaring phenomenon we would turn away from. In *Sunspot, Eagle Lake*, the reflected light illuminates the scene around it as the rest of the landscape sinks into shadow as the direct light of the sun disappears behind the mountains.

Sally Ladd Cole lives in rural New Hampshire and on the coast of Maine. She says, “Through my paintings I hope to bring awareness to the irreplaceable beauty of this rural country and open Atlantic shoreline. These everyday scenes of marshes, meadows, forests and farmland, so filled with sun and shadow, color, powerful contrasts and overall natural grace, that I find so much inspiration in, are becoming increasingly rare.”

The seeming immutability of the sea and the shore is depicted in her painting *In the Shadow of a Great Rock*. The sun shines

through the translucent water and reflects off the foamy surf losing its brilliance in the shadow of the great rock. Sea and shore continue to battle, the land literally standing its ground and the sea sometimes breaking it down. As sea levels rise, the battle will take a different course.

Timothy Barr, a landlubber who paints the extraordinary intricacies of light on trees and inland waterways, ventures to the shore in *Silent Hope in an Empty Boat*. A dory rests on the bank of a tidal pond among the marsh grasses that hold the sea back from the mainland. There was a certain trust in the boat owner who left his oars aboard. Barr composes from multiple images, often inventing his own reality. Years of keen observation and development of technique result in convincing evocations of the essence of a landscape.

The naturalist John Muir wrote, “In every

walk with nature one receives far more than he seeks.” The artist edits the experience of nature to express its fullness.

Featured in this special section are paintings of seascapes, rivers and lakes that have captivated artists with their beauty and mystery. The works are amalgamations of real-life and memories, allowing for unique interpretations of place.

Trailside Galleries in Jackson Hole, Wyoming, is recognized for its selection of Western artwork, but also represents some of the most notable landscape artists working today. Among them are **Brent Cotton**, who paints enigmatic scenes that focus on the light as it moves across the waterways, and **Kathleen Dunphy** whose seaside painting *Sentinels of the Tide* captures the atmosphere of being at the beach. **Ian Ramsay**—who was born in England and lived in Canada before



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8. Trailside Galleries, *Prelude to Evening*, oil on linen, 48 x 60", by Brent Cotton. 9. Larry Cannon, *Point Dume*, watercolor, 16 x 20" 10. Christopher Gerlach, *Walking on the Beach, Montecito*, acrylic on canvas, 20 x 30" 11. Monique Carr, *Mystical Peace*, oil on panel, 24 x 24" 12. Christopher Gerlach, *Sunset Glory, La Jolla Shores*, acrylic on canvas, 20 x 30" 13. Larry Cannon, *Stinson Beach Dawn*, watercolor, 13 x 21" 14. Christopher Gerlach, *Sunrise on the Algarve Coast*, acrylic on canvas, 30 x 40" 15. Edgewater Gallery, *Bartlett Falls*, oil on canvas, 36 x 36", by TJ Cunningham.

settling in the United States—paints rural areas and dock scenes such as *Dawn, Victoria Harbor*.

California-based artist **Larry Cannon** says, "I have long had a strong emotional and intellectual connection with nature and her infinite variety of moods. I respond to the meeting of land, sea and sky, and to the realization that the same conflict between irresistible forces and immovable objects have shaped the land and human events since time began. I especially love painting the sea where I can sense the energy of the waves, the wind and the clouds that were born days ago and thousands of miles away."

Cannon's works have been included in exhibitions throughout California, including at the San Diego Museum of Art, USC Fisher Museum of Art, Autry Museum of the American West, Frederick R. Weisman Museum of Art, Laguna Art Museum and the Napa Valley Museum.

Since **Christopher Gerlach** began painting, he has been drawn to the shores and coasts of places he's lived and experienced firsthand. He interprets the light and a feeling of "being there."

He says, "I grew up in Southern California and then later on lived just north of San Francisco at Stinson Beach, and many of my paintings were scenes of the beaches, cliffs and the ocean along the western coast. When I lived and painted in Europe, I found the same interest in the drama, color and atmosphere of the coasts of Wales and Scotland, the inland rivers of England, the rivers and coasts of France especially the Riviera, the shores and coastline scenes of Italy and Greece, and Portugal. Somehow, the magic of light and the play of it on the rhythms of atmosphere, surf and tides and reflections drew me again and again to capture them in paint."

Monique Carr has always been attracted to water reflections, so many of her land-

scapes depict bodies of water. "Whether it's a river, lake or ocean, my focus is capturing an atmospheric mood to create a sense of beauty and drama with calm and mystery," she says. "My paintings are a fusion of experience, experiment and emotion. An important consideration is the composition with an abstract underpainting. I want to leave the viewers of my work with feelings of surprise and joy, allowing them to interpret each work in a soulful way that is uniquely their visual experience."

Paintings, for artist **Alex Tolstoy**, are "meant to suggest a feeling, a mood and perhaps an imagined time and place." She refers to a quote by Mark Twain, who said, "You can't depend on your eyes when your imagination is out of focus." *Waiting for Sunrise* came entirely from imagination, as is the case with most of Tolstoy's paintings. She explains, "Many artists paint highly realistic images—not me. I want the undefined to take control."

COLLECTOR'S FOCUS SEASCAPES, RIVERS & LAKES



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16. Terry Arroyo Mulrooney, *Norway Waterfall*, watercolor, 30 x 22" 17. Monique Carr, *Exalted*, oil on panel, 24 x 36" 18. Alex Tolstoy, *Waiting for Sunrise*, watercolor, 8 x 14"

Edgewater Gallery has multiple locations in Vermont as well as showrooms in Boston, Massachusetts, and Bozeman, Montana. The gallery features the work of a number of artists including **TJ Cunningham** whose painting *Bartlett Falls* pays tribute to the local riverscape in his birthplace of Addison, Vermont. The work received an honorable mention in the landscape category of the 13th annual Art Renewal Center *International Salon*.

According to the gallery, "Cunningham is a technically adept plein air painter who strives to accurately portray a location but

then elevate the viewer's experience by letting his feelings for and connections to the place take over. In *Bartlett Falls*, the artist beautifully renders the water, rocks, light and shadow but the viewer's experience of the drama, energy and excitement of the falls is heightened by Cunningham's emotion for the place." Cunningham says of his painting, "I was drawn to focus on the river partly because of its serene aesthetic, but also because of all the good memories of adventure, solace, romance and childhood bliss that its banks hold."

Terry Arroyo Mulrooney paints the

natural beauty in architecture, portraits, landscape or florals, while focusing on their color, detail, contrast and light. Many of her subjects are "threatened by climate change," she says. "I am determined to record my subject as they are now and hoping for the future."

During a trip to Norway the artist was inspired by a railway stop at a waterfall for her watercolor, aptly titled, *Norway Waterfall*. She says, "I loved seeing the power of the water and how it fell down into the base. The amazing colors and shadows were just begging to be painted." ●

FEATURED Artists & Galleries

ALEX TOLSTOY

McLean, VA, atolstoy@gmail.com
www.atolstoyart.com

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Greenwich, CT 06830, (203) 869-3664
www.cavaliergalleries.com

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EDGEWATER GALLERY

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www.edgewatergallery.co

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MONIQUE CARR

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SLOANE MERRILL GALLERY

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www.sloanemerrillgallery.com

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www.terrymulrooneystudios.com

TRAILSIDE GALLERIES

130 E. Broadway Avenue, Jackson Hole,
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Alex Tolstoy

atolstoyart.com
atolstoy@gmail.com



Light through the Isle

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Fine Art Watercolorist



"NORWAY WATERFALL", 30 x 22", \$1,200

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Terry@TerryMulrooney.com

Monique Carr!

Exalted, oil, 24"x 36", Dare Gallery



moniquecarr.com

Alta Vista Gallery- Valle Crucis, NC | Dare Gallery- Charleston, SC | York & Friends Fine Art- Nashville, TN



*We believe,
through art,
we can make the
world a better place for children.*

Humanitarian Artist Elizabeth Nguyen-Espinoza ("Liz") continues her late mother's lifelong work with underprivileged and sick children. Liz founded the ISEE Artist Gallery in part to help fund the Rosa Thay Nguyen Children's Foundation (RTNCF), whose simple yet incredibly ambitious mission is to help underprivileged children have access to medical care and intervention.

RTNCF is driven by the needs of children, especially those in developing countries where medical care is not readily available. Accentuating Liz's goal of using the Arts to promote humanitarianism, a portion of all sales from the ISEE Artists Gallery helps to fund RTNCF, and support other non-profit partners that help disadvantaged children.

Please visit the websites below or contact Liz Nguyen-Espinoza at liz@rtncf.org to contribute to this worthy cause.

The RTN Children's Foundation's 1st Annual Gala Fundraising Dinner THE JOURNEY OF COURAGE

JUNE 15, 2019

The Hyatt Regency Resort & Spa
21500 Pacific Coast Hwy,
Huntington Beach, CA



LIZ NGUYEN-ESPINOZA
Humanitarian Artist

www.RTNCF.org • www.iseegallery.com

Rosa Thay Nguyen
Children's Foundation



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Curator of Morven Museum & Garden



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RISEING VOICES
THE **BENNETT** PRIZE
FOR WOMEN FIGURATIVE REALIST ARTISTS



FINALIST: Stefanie Jackson, Athens, GA, *They Pass By Singing* (detail) 2018

The \$50,000 winner will be announced at the finalists' exhibition opening on **May 2, 2019** at the Muskegon Museum of Art. Full details, including information about the 10 finalists, at www.thebennettprize.org.



THE BENNETT PRIZE PARTNERS

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Art Gallery

P R U D E N C I A



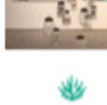
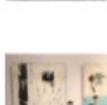
"Primary Standing" Soon Y. Warren - AWS, NWS, 22 x 30" Watercolor on Paper



"Hallowed Ground" Bob Reisen
24 x 18" Mixed Media



"Three Parrots" Joanna Burch
20 x 16" Oil on Canvas



SCOTTSDALE
ARTS
DISTRICT

Scottsdale Gold Palette Artwalk: A Sip of Scottsdale!

Join us April 11 for the Scottsdale Gold Palette Artwalk: A Sip of Scottsdale! Enjoy wine tastings of Arizona wines at 10 local galleries in the Scottsdale Arts District. View and purchase stunning artwork, sip wine and enjoy noshes and live entertainment.

The Scottsdale Arts District is located between Scottsdale Road and Goldwater on Main street and on Marshall Way between 5th Avenue and 1st Street.



For more information visit:
scottsdalegalleries.com.



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THE ART LOVER'S GUIDE TO COLLECTING FINE ART IN

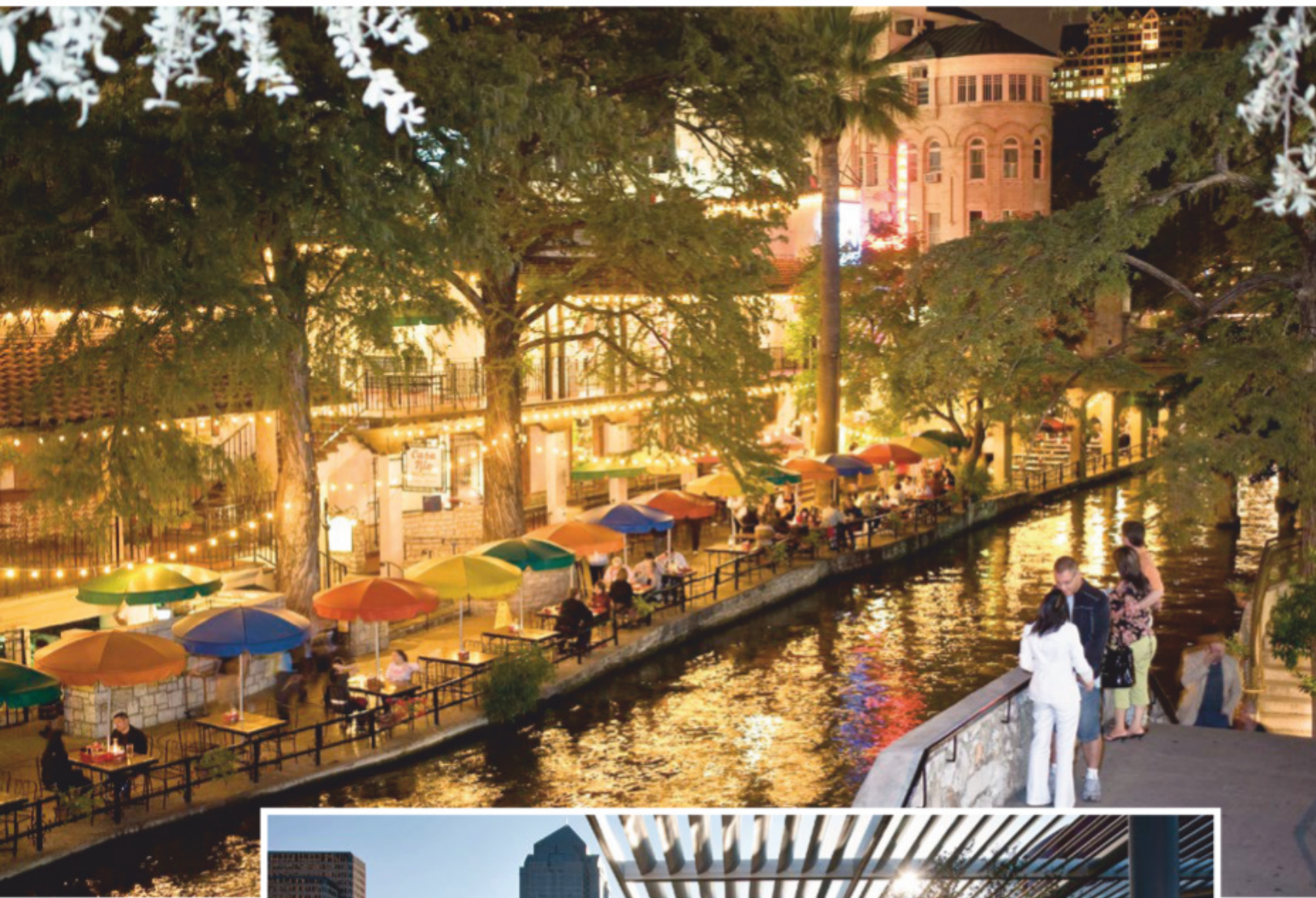
TEXAS

From Southwestern towns with hillsides covered in bluebonnets to metropolitan areas that are continually expanding their urban sprawl, Texas locales vary in both geography and culture to make the state diverse in its offerings for collectors. These countless stops are brimming with galleries, museums and annual events in cities such as Dallas, Houston, Austin, Fredericksburg, San Antonio and Boerne.

Located in Dallas is the 19-block Dallas Arts District, which helps connect culture, commerce and residences through events, art galleries and more. Among the institutions that are part of the district are the Dallas Museum of Art and the Nasher Sculpture Center. The annual *Dallas Art Fair* also takes place in the district at the Fashion Industry Gallery's 74,000-square-foot space. During the show, which happens April 11 to 14, modern and contemporary

artwork is displayed in exhibitor booths, while attendees can also enjoy curated exhibitions and innovative programming.

In Houston, one of the major draws for people interested in arts and culture is the Houston Museum District featuring 19 museums located in four walkable zones. Included are not only history and science museums, but also a number of art-related institutions—The Contemporary Arts Museum Houston, Houston Center for Contemporary Craft, Houston Center for Photography, Lawndale Art Center, Moody Center for the Arts and The Museum of Fine Arts, Houston. Each venue hosts a number of exhibitions throughout the year, including shows with loaned pieces and ones with items from their collections. Also in Houston is the annual *Texas Contemporary* fine art fair hosted by Art Market Productions. The fall event, October 10



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1
Uptown Park in
Houston, Texas.
Courtesy Visit
Houston (Hugh
Hargrave).

2
River Walk in San
Antonio. Courtesy
visitsanantonio.com.

3
Dallas Arts District.
Courtesy Nigel Young
/ Nigel Young/Foster
+ Partners. Courtesy
Visit Houston.



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through 13 at the George R. Brown Convention Center, brings together approximately 75 exhibitors that specialize in modern and contemporary works of art.

Other art destinations in the area include San Antonio, which is home to its famed River Walk with the Briscoe Western Art Museum along the waterway; and the city of Clifton boasts the Bosque Art Center where the 34th annual *Bosque Art Classic* will happen September 14 through 28. Located in the Texas Hill

Country is Fredericksburg, which has a number of fine art galleries and an art walk that collectors can participate in.

Included in this feature are a number of artists, galleries and events that take place in the Lone Star State, adding to its cultural charm and appeal. Among them are **Art Gallery Prudencia**, **Kelly D Kennedy Fine Art**, **RS Hanna Gallery**, **EnPleinAir TEXAS**, **Kay Griffith**, **Margie Hildreth**, **Nancy Balmert**, **Rick Hodgins** and **Debra Steidel**.

RS HANNA GALLERY

244 W. Main Street, Fredericksburg,
TX 78624, (830) 307-3071
www.rshannagallery.com

R.S. “Shannon” Hanna has created another gallery space in Fredericksburg, Texas, for collectors to experience leading contemporary representational art from around the country. Featured is a group of 60 national and regional working artists that embraces among the best in talent, diversity and collectability. Hanna represents artists such as **John Austin Hanna, Marc Hanson, Lori Putnam, Dan Beck, Jeff Legg, Kevin Beilfuss, Peter Fiore, Denise LaRue Mahlke, Bryce Cameron Liston, Christine Drewyer, Ezra Tucker, Lindsey Bittner Graham, Thomas Schaller, Dee Kirkham, Daniel Glanz, and Hebe Brooks**, among others.

“Art is one of those things that continues to intrigue long after its first encounter and in that sense, the market will never go away,” says Hanna. “Its health depends on the mysterious connection



“Art is one of those things that continues to intrigue long after its first encounter and in that sense, the market will never go away.”

— Shannon Hanna, owner, RS Hanna Gallery



promoted between the artist and collector that allows it to fully voice what the collector already knows somewhere but has misplaced in the daily shuffle. Then art (and the market!) is very alive and well, bringing beauty home.”

Through April 30 the gallery

is hosting the National Oil and Acrylic Painters Society’s annual *Best of America Small Painting National Exhibition*, while May 1 to 25 it will have its annual *Texascapes* show featuring the work of husband-and-wife artists **Chuck** and **Barbara Mauldin**. The

Mauldins paint their native Texas, with the nuances of light being Chuck’s focus and an exploration of color the hallmark of Barbara’s work.

October 21 through December 7, the gallery will open its doors for *A Tradition of Excellence*, the American Women Artists’ 2019 show featuring signature and master members. Then, December 2 to 24, the gallery will host its *Holiday Treasures Show & Christmas Open House*, with a reception for participating artists on December 6.



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1
RS Hanna Gallery features 60 national and regional artists.

2
RS Hanna Gallery, *Liwyatan*, oil on panel, 30 x 30", by David Cheifetz.

3
RS Hanna Gallery, *Pepsi*, oil, 10 x 8", by Dianne Massey Dunbar.



KAY GRIFFITH

www.kaygriffithart.com

Kay Griffith was born in Texas and from an early age was taught to appreciate life and be acutely aware of every detail in her surroundings. Her quest for knowledge was exhibited with endless questioning about why and how. She had always been captivated by color—born with the ability to see the values and intensities of color, she was rigorously trained in color while attending Texas Tech University. Later, Griffith learned the basics of oil painting and, in the mid-1990s, began to paint full time, focusing on detailed oil paintings using brushes and palette knives.

Painting abstract works came naturally to her, and by 2012 it became her passion. “My abstracts are about experience—most often of the convergence of color, rhythms and light. I celebrate the colors of the earth and its natural rhythms,” Griffith says. “They reflect the poetic, the awareness of experience felt in spirit and the unknowable in physical reality. My perceptual experience interfaces with the paint as I apply it onto the canvas. The completed painting is put forth for viewers to experience. The art acts as provocateur of individual ideas, thoughts, feelings and imagination. It triggers interpretations through the filters of one’s own unique experience.”

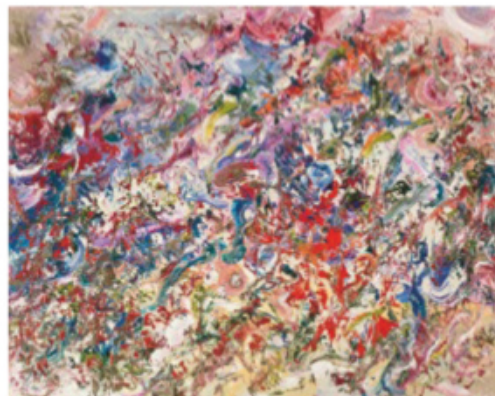
Griffith’s abstracts are meant to stir emotions and spark conversations on people’s differences in imagination, thought and



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analysis. She elaborates, “I respect every individual’s unique identity and encourage them to experience my abstracts, to think for themselves, feel what they feel and set their imagination free! It is rare for me to give a narrative for one of my abstracts or to assign

a name (in the traditional sense). To do so would guide the viewer toward some prescribed process or conclusion.”

Griffith will participate in the *London Art Biennale* this May, while her work will be on view in Basel, Switzerland, for the *Biennale Basel* this June.

1
Kay Griffith, Abstract
U-352, oil, 48 x 60"

2
Kay Griffith, Abstract
U-306, oil, 48 x 60"

3
Kay Griffith, Abstract
U-310, oil, 48 x 60"

KELLY D KENNEDY FINE ART

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Midland, TX 79701
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www.kdkennedyfineart.com

Located in the heart of downtown Midland, Texas, Kelly D Kennedy Fine Art features historic and contemporary works from all over the globe. Historic pieces include early Texas, early Southwest (Taos Founders, Smoketree School and Transcendental Art Movement), abstract expressionists, Russian impressionists and American regionalists.

The gallery will proudly showcase Texas artists at the CASETA Texas Art Fair in Austin, March 29 to 31. The gallery will bring the pieces back to Midland for a first Thursday show on April 4 from 4 to 6 p.m. American master **Daniel E. Greene** will be featured at the gallery this fall in conjunction with the opening of the new Midland Convention Center located directly across the street from the gallery.

"The Midland area is the hub of the petroleum industry," say Kelly and Juliet Kennedy, owners of



"There is a strong pull on local art enthusiasts to build and to put together incredible collections including early Texas, Taos Founders and Western art as well as Russian impressionists, abstract expressionists and other important American art."

— Kelly and Juliet Kennedy, owners, Kelly D Kennedy Fine Art



the gallery. "The Permian Basin draws in a global mix of associated professionals resulting in a very diverse community. We are located 2½ hours north of Marfa, which attracts art lovers from all over the world.

"As West Texans, and as

a gallery, we are thoughtful not to abandon our Western roots. There is a strong pull on local art enthusiasts to build and to put together incredible collections including early Texas, Taos Founders and Western art as well as Russian impressionists,

abstract expressionists and other important American art," they add. "The Midland area is home to some of the most intelligent, thoughtful collectors in the state, the nation and the world. We appreciate and love West Texas."



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1
Kelly D Kennedy Fine Art exhibits works ranging from historic Texas art to contemporary art from around the globe.

2
Kelly D Kennedy Fine Art, *The Water's Fine (Potthast)*, oil on linen, 40 x 50", by Daniel E. Greene.

3
Kelly D. Kennedy Fine Art, *West Texas Pipeline*, oil on canvas, 56 x 75", by Laura Lewis.



1



2

RICK HODGINS

(512) 426-3347
rhodgins5111@gmail.com
www.rickhodgins.com

Born in 1944 in Holdenville, Oklahoma, artist **Rick Hodgins** now resides on Lake Travis in Texas with his wife, Sherron. In 1967 he earned a Bachelor of Science in electrical engineering

and has had an extensive career in the field. Among his past achievements are being named the 1992 Entrepreneur of the Year in Oklahoma; serving as director of Emergent Technologies; and sitting as the chairman of the board of the TexARTS Foundation.

Throughout his business career, Hodgins spent decades training in oil and

watercolor. His style, which is reminiscent of the Old Masters, has been shaped over the years from tutelage from a number of artists, including Robert Johnson, Sherrie McGraw and extensively with David A. Leffel. Hodgins paints in both watercolor and oil painting, honing in on still lifes and landscapes that often feature the classical technique of

chiaroscuro.

Hodgins is represented by the Gallery at Round Top in Texas, where he will have a solo exhibition in May. His artwork is also found in private and commercial collections throughout the United States and Europe. He has been nominated as the Texas State Artist for 2019 and 2020.

1
Rick Hodgins,
Japanese Cup,
oil, 12 x 16"

2
Rick Hodgins,
The Blue Vase,
oil on panel,
12 x 16"

3
Rick Hodgins,
*Red Roses of
Texas*, oil, 12 x 16"



3

ENPLEINAIRTEXAS

San Angelo Museum of Fine Arts
1 Love Street, San Angelo, TX 76903
Barbara Rallo, coordinator/co-chair
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paint@enpleinairtexas.com
www.enpleinairtexas.com

The San Angelo Museum of Fine Arts will present the sixth annual *EnPleinAirTEXAS* competition October 19 through 26. Recognized as one of the top competitions held throughout the country, many award-winning artists apply hoping to be one of the 34 selected to participate. Tim Newton, art collector and CEO and chairman of the board of the Salmagundi Club, will serve as the 2019 show juror.

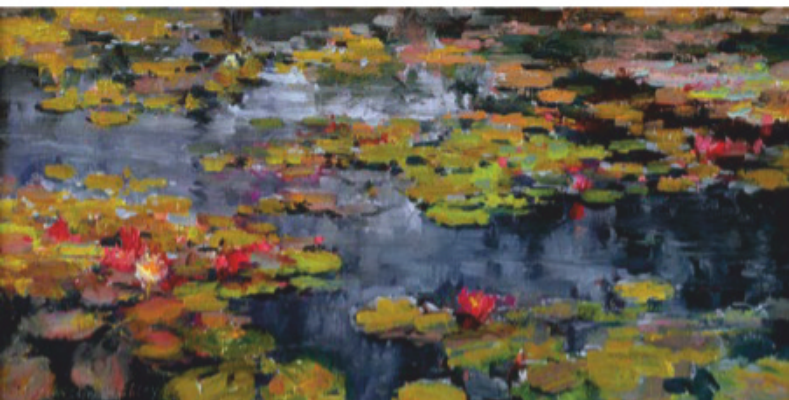
Along with the juried artists, the top four winners from the previous year are invited back. From the 2018

show, those artists were **Kathleen Hudson, Charlie Hunter, Thomas Jefferson Kitts** and **Neal Hughes**. “These four artists and truly all of the *EPAT* Competition Artists win major awards across the country on a regular basis,” says Barbara Rallo, coordinator and co-chair of the event. “The prestigious roster each year has included returning artists as well as a large slate of new artists, keeping the event full of fresh eyes and a variety of painting styles.”

During the week, artists will paint on historic private ranches and around San Angelo where the public can watch and visit with the artists at demonstrations and special events at the International Waterlily Collection, the National Historic Landmark



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Fort Concho and downtown. Capping off the week, cowboys and artists converge at the San Angelo Roping Fiesta where some of the country’s best painters try to capture on canvas the fast-paced action at one of the most prestigious invitational roping events.

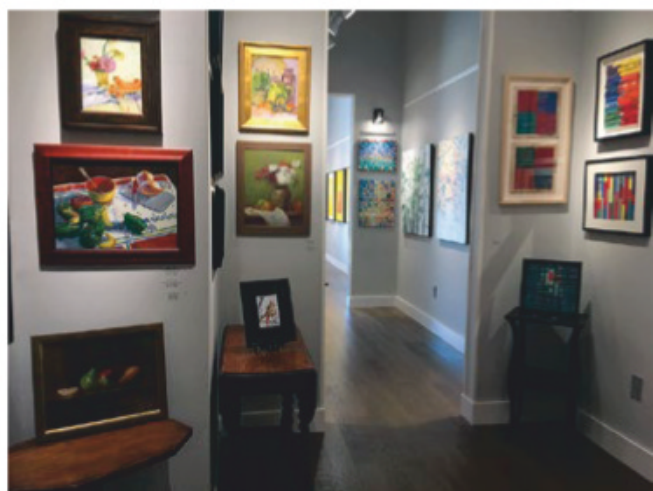
On October 26 is the STAMPEDE Awards Party & Sale, where the approximately 300 paintings from the week

will be displayed and awards are doled out, as selected by 2019 awards judge Donald Demers. The exhibit and sale continues through the weekend, culminating with a chuck wagon lunch at Fort Concho on October 28. During this closing event, Demers will discuss his awards choices and visitors have one last chance to purchase paintings.

1
Neal Hughes’ painting *Night Owl* received the 2018 *EnPleinAirTEXAS* Artists Choice Award and Award of Distinction.

2
Andre Lucero painting *Meandering*, which won the Texas Precious Water Award at *EnPleinAirTEXAS*.

3
Lily Love by Christine Lashley, a participant at *EnPleinAirTEXAS*.



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ART GALLERY PRUDENCIA

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San Antonio, TX 78212
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prudence@prudenciagallery.com
www.prudenciagallery.com

Art Gallery Prudencia recently celebrated its first anniversary in San Antonio, Texas. The gallery has a wide range of artworks in various media: acrylic, ceramic, oil, pastel, watercolor and even collage. Visitors will find distinctive and imaginative artwork that includes both contemporary and traditional creations. The gallery has a growing list of artists who show their work in its showroom; most of them are from Texas. The focus of the collection is art by emerging, midcareer and established artists with a distinct personal approach to their work.

Featured at the gallery are works by artists: **Guy Blair**, **Joanna Burch**, **Kim Collins**, **Jennifer Sochin Connor**, **Joseph Hammer**, **Margie Hildreth**, **William J. Kalwick Jr.**, **Kevin Kotara**, **Shirley Lavine**, **Sharon D. Marquez**, **Pamela Montez**, **Wright Moore**, **Shou-Ping Newcomb**, **Bob Reisen**, **Susan Riley**, **Pam Slocum**, **Ric Slocum**, **Sheila**

Swanson, Richie N. Vios and Soon Y. Warren.

Art Gallery Prudencia is host to at least a half-dozen shows a year featuring different artists the gallery is proud to represent. Featured throughout the month of April are the works of Texas artist Kalwick. Also at the gallery is a selection of art books.

DEBRA STEIDEL

Wimberley, TX, (512) 571-7014
debra@steidelfineart.com
www.debrasteidel.com

Debra Steidel's career in ceramics began in the mid-1970s. The American Craft Council's *American Craft Shows* was the debut of her

marine-inspired textural, ceramic sculptures and she was widely represented by numerous international galleries in the 1990s. In the early 2000s, Steidel began to experiment with her crystalline glazes and continued to develop the form and sculptural aspects of her work.

Since 2003 she has been based just outside Austin, Texas, helping establish Steidel Fine Art, while incorporating new styles and techniques to continuously broaden her artistic vision. Her recent work ushers a renaissance of the art nouveau period, when art was defined by organic forms, flowing

curvature and a philosophy of artistic liberty in conjunction with the natural environment.

The majority of Steidel's fine art porcelain sculptures contain interdependent vessels and lids. Her lids draw inspiration from nature, animals and birds but also contain more archaic influences from fossils, shells and bones. Each lid is specifically shaped and chosen for a corresponding vessel. Once placed atop the chosen vessel, the lid becomes the focal point of the final piece.

Steidel's upcoming events this spring include the *Philadelphia Fine Art Fair* and *Art New York*.



3



1

The San Antonio-based Art Gallery Prudencia features traditional and modern art.

2

Art Gallery Prudencia, *Wait for the Sunrise – Big Bend National Park*, watercolor on paper, 14 x 21", by Margie Hildreth.

3

Debra Steidel, *Ocean Whispers*, hand thrown porcelain and gold leaf with cast glass lid, 26 x 8"

4

Debra Steidel in her studio working on one of her ceramic sculptures.

NANCY BALMERT

(713) 320-7190

nbalmert@comcast.net

www.nancybalmert.com

Growing up in the Pacific Northwest, **Nancy Balmert** found peonies and roses growing in the yards and gardens of her parents and relatives. “When we moved to the Gulf Coast, where roses are not easy to grow, I discovered magnolias and gardenias, which my husband and I planted in our yard in Houston,” she says. “When I travel, which is a lot, my camera is my constant companion. I’ve taken pictures of flowers to paint in Europe and Australia; ironically, the photos I took for these two paintings [*August Beauty Gardenia* and *Southern Magnolia*] were taken just a few steps from my back door.”

Balmert has a magnolia tree in the backyard, but the blooms were too high for her to take a photo. While on a bike ride in her neighborhood she came across a bloom at a lower vantage point, so she took a photo with the flower as the center of attention and



1
Nancy Balmert,
Southern
Magnolia, oil on
canvas, 30 x 30"

2
Nancy Balmert,
August Beauty
Gardenia, oil on
canvas, 24 x 18"

3
Margie Hildreth,
West Texas Sky,
watercolor on
paper, 14 x 20"

it became the inspiration for *Southern Magnolia*. Her other new work, *August Beauty Gardenia*, was inspired by flowers she took photos of in her own backyard.

Balmert’s artwork continues to receive acclaim in Europe, with her being awarded the International Prize Diego Velazquez at the European Museum of Modern Art of Barcelona (MEAM) this April. In the United States, she

was recently included in the *Collectors’ Choice* exhibition at Amsterdam Whitney Gallery, in Chelsea, New York City.

MARGIE HILDRETH

San Antonio, TX

info@margiehildreth.com

www.margiehildreth.com

Born in San Antonio, Texas, **Margie Hildreth** enjoyed drawing in high school, but her education and career then

took her in a different direction. Hildreth worked for a federal law enforcement agency for many years then opened her business in the investigation field. In 2013 she began painting with watercolors and is mainly a studio painter, but she also enjoys painting outdoors.

Hildreth’s travels have allowed her to paint in Telluride, Colorado; Port Angeles, Washington; and for 10 days at the Grand Canyon. Combining her love of travel and painting, Hildreth is continually looking for a way to express herself through her art. Her focus is to show the contrast between light and shadows in a vibrant format. She has been influenced by classical artists John Singer Sargent and Winslow Homer as well as contemporary watercolorists Joseph Zbukvic and Keiko Tanabe.

This May Hildreth will exhibit her work in a water media show at San Antonio-based Art Gallery Prudencia.



2



3

Margie Hildreth

www.margiehildreth.com

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DEBRA@STEIDELFINEART.COM

(512) 571-7014



"Shadow Dancers",
40 x 10"

Hand-thrown and
Sculpted Porcelain
with Crystalline and
Metallic Glazers

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CONTEMPORARY

For more info on Debra's exhibitions and galleries,
please visit DebraSteidel.com.

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Palm Beach, FL // Open Tue-Sat, 10AM-5PM
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"Mamma Mia Rose", 24" x 24" Oil on Canvas

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Show Previews

OUR EDITORS TALK TO
ARTISTS ABOUT THE WORK
IN THEIR LATEST SHOWS

93

Amanda Greive,
page 130

DANIEL BILMES

Perceptions of Reality



1

For his upcoming solo exhibition at Arcadia Contemporary, Los Angeles-based artist Daniel Bilmes wanted to create a multifaceted exhibition tied together by both his technical approach and an underlying theme. He began to explore how perception defines reality using the working title of *Veil of Perception*, which soon developed into the working title of *Paradigm*. In his pieces, Bilmes focuses on the ideas of defining reality and how people

experience life on a deeper level.

"The working title is now *Paradigm* because I really like the concept of paradigm being a set of points of framework that defines a reality. Not *the* reality, but *a* reality," he says. "It's almost like the intangible element of reality in general, because what is reality? Through the visual medium I want to explore the moments in time almost where we're viewing some sort of truth or glimpse of the infinite or divine

or the veil of our own limitations, if I may."

Bilmes finds the concept intriguing because he doesn't believe humans are actually able to fully grasp the bigger picture, but people should want to push themselves to learn and know more so there are moments or flashes of greater comprehension. "That's what I think comes in the meaning and purpose of art in a larger way. What is the point of art? To touch people in a way to make someone see something or



2



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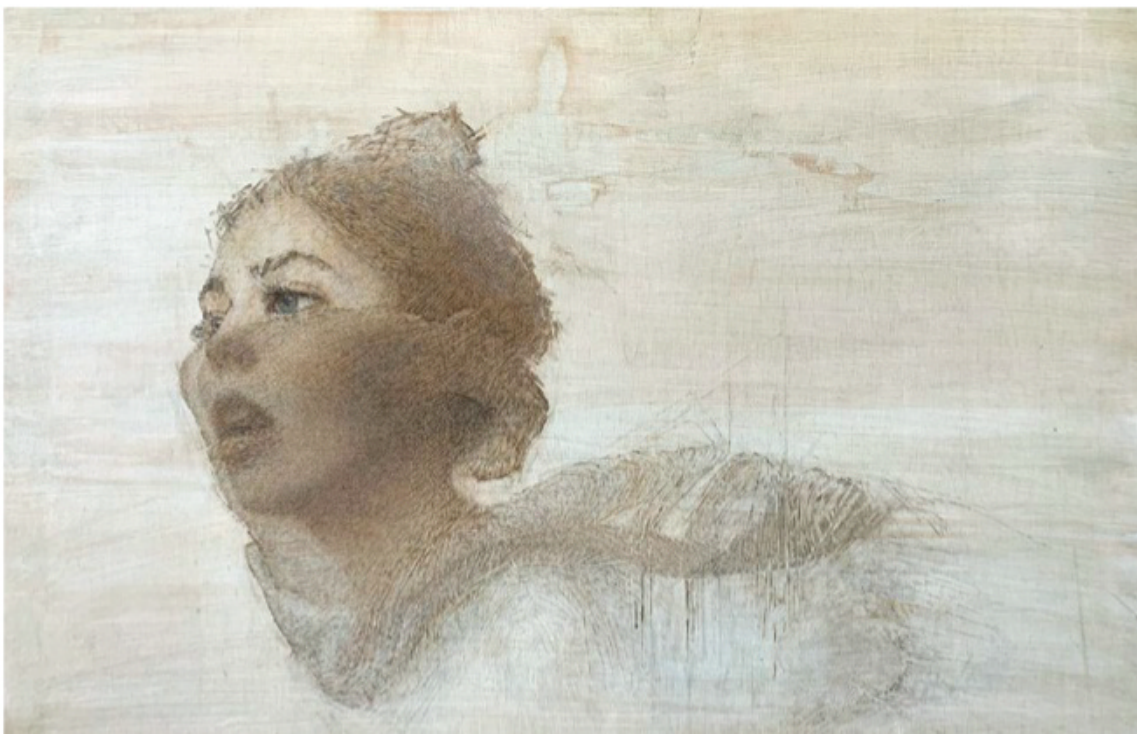
feel something or ask a question that they wouldn't have an opportunity to without seeing the painting," he adds. "As artists we have the luxury and the responsibility to think about things and understand things at a deeper level. I think it's our job to convey that in a way that the audience can resonate with and maybe show something that wouldn't be visible to us."

Works such as *Anonymous* and

Metamorphosis feature the women with physical veils of varying transparencies, which is a nod to the theme of the show but not meant to be a direct message. He elaborates, "It's not a strong message that people are supposed to read; it's more of an exploration of looking beyond the veil. It's going back to catching a glimpse of something and it's the sum of our perceptions and our education and how we were raised

and how we see the world and what we were taught." It also refers to things that people might not have seen before or didn't know existed. What those things are, however, are to be defined by the viewer because of how they perceive the painting. ●

Arcadia Contemporary 39 E. Colorado
Boulevard • Pasadena, CA 91105 • (626) 486-2018
www.arcadiacontemporary.com



4

- 1
Augur, oil on panel,
26 x 36½"
- 2
Anonymous,
oil on panel, 60 x 40"
- 3
Daniel Bilmes in his
Los Angeles studio.
- 4
Metamorphosis,
oil on panel, 20 x 30"



1

TULA TELFAIR

Reverie

Thomas Cole (1801-1848) wrote, "It was not that the jagged precipices were lofty, that the encircling woods were the dimmest shade, or that the waters were profoundly deep; but that over all, rocks, wood, and water, brooded the spirit of repose, and the silent energy of nature stirred the soul to its inmost depths."

Earlier, the German romantic painter Caspar David Friedrich (1774-1840) wrote, "I have to stay alone in order to fully contemplate and feel nature. The painter should paint not only what he has in front of him, but also what he sees inside himself."

Cole often placed tiny figures in his landscapes to emphasize the immensity of nature. Friedrich placed a rückenfigur (a figure from the back) prominently in the scene for the viewer to identify with and, thereby, enter the scene.

Tula Telfair grew up in Africa, Asia and Europe, experiencing different countries and climates beginning when she was 2 weeks old. She returned to the U.S. with her scien-



2



1
Tula Telfair
in her studio
in Old Lyme,
Connecticut.

2
*Set to Run For
Eternity*, oil on
canvas, 68 x 90"

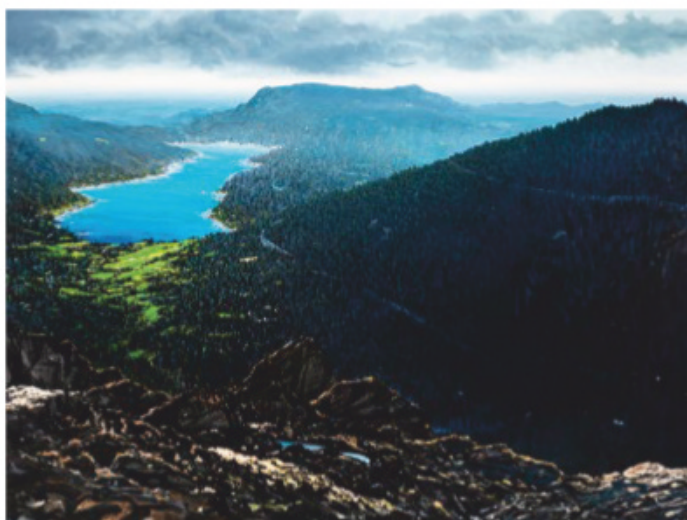
3
*Order
Masquerading
as Randomness*,
oil on canvas,
60 x 80"

4
*The Quest to Recall
Discoveries*, oil on
canvas, 60 x 80"

5
*Oscillations of
the Heart*, oil on
canvas, 60 x 76"

Photos by Paul
Horton.

3



4



5

tist parents when she was 8. The experience inspired an inner reverence for nature that had been experienced by Cole and Friedrich. She is now professor of art in the department of art and art history at Wesleyan University, and winner of the Binswanger Prize for Excellence in Teaching.

She paints large, photorealistic landscapes inspired by dreams and the visual memories and visceral feelings from her childhood, but invented as places she may have visited or may yet visit. The detail in

her paintings causes the viewer to enter the artist's imagination and to believe in the scenes. She doesn't include figures in her landscapes to encourage that freedom of experience on the part of viewers to enter her space of past, present and future and to experience from their own perspective.

She talks about an awareness "of a physical space that's much larger and more permanent than we are." In *Order Masquerading as Randomness* a river meanders through a forest freshly fueled by

a passing storm. The sun breaks through the clouds, beginning to assist the trees to absorb the water as well as the carbon dioxide in the air to make food for themselves and to make oxygen for the planet—a powerful but fragile phenomenon.

Her latest paintings are in the exhibition *Reverie* at Forum Gallery in New York through March 30. ●

Forum Gallery 475 Park Avenue • New York, NY 10022 • (212) 355-4545 • www.forumgallery.com



CHRISTINE LAFUENTE

Colors of the Day

Joseph M.W. Turner (1775-1851), the great English romantic painter, wrote, “My business is to paint what I see, not what I know is there.”

Christine Lafuente, who spends winters in her Brooklyn studio and summers painting on the coast of Maine, comments on Turner, “He painted the sea but also the experience of moving atmosphere and moving light. The way he painted his seascapes, the sea and sky become a living, breathing entity. The sea has its own personality; it’s not just static. One day it can be glassy and reflective, and another day it can suck the form out of everything. Some days, with the tides, there’s gesture and movement. In the fog and haze the horizon kind of dissolves.”

“Turner was trying to make paint express what he was experiencing visually. It’s not descriptive but experiential,” she continues. Lafuente finds the same approach in paintings by Jean-Baptiste-Camille Corot (1796-1875), stating, “Corot would paint a big mass of tree leaves and branches with hazy, broken brushwork almost like a Color Field painting. It’s no longer descriptive of trees or leaves but



1

the experience of looking into a forest with light coming through.”

She says, “I’m a sensory, sensual person,

an epicurean. I have an appetite. I like music, food, a massage. I like to experience sensations. Oil paint has a huge range. It can be like cement or frosting. If it has a lot of oil it can have a whole other fluidity to it. The range of viscosity is very satisfying. It also has a life of its own. Rarely does it do what I want it to do. I’m trying to make the paint really express what I’m seeing—to make the paint express a visual phenomenon.”

Her latest work will be shown in the exhibition *Colors of the Day* April 12 through May 4 at Somerville Manning Gallery in Greenville, Delaware. “Each day we’re given a key for that day,” she explains. “On one day there will be a whole kind of mood. Just for that day. Each painting is an opportunity to connect with that specific moment, to that visual experience. Painting from nature we’re given a set of relationships, the weather and atmosphere, the light and time of day, how I’m feeling. It forces you to be in the moment. Then it’s gone. In the studio, the flowers only last so long and then they die.”

In *Wildflowers and Boat*, she combines



2



3

her winter mode of painting flowers with her summer mode of painting the sea. The color of the flowers is becoming more saturated in her latest paintings and provides a vivid contrast to the hazy sea. The viewer can revel in the surface of the painting and the frozen viscosity of the paint while still being aware of the visual depth of the scene from the proximate flowers to the distant islands.

Lafuente explains, "My intention as a painter is to express something I'm inspired by so someone else can have a feeling of seeing what I see. I'm trying to share an inspiration." ●

"While many collectors are familiar with Christine's work, her recent evolution of larger compositions, more luscious palette and tactile brushwork are allowing the viewer to experience her paintings in an all-new way."

— Rebecca Moore, director, Somerville Manning Gallery

Somerville Manning Gallery

Breck's Mill, 2nd Floor • 101 Stone Block Row • Greenville, DE 19807 •
(302) 652-0271 • www.somervilllemanning.com

1
*Peonies, Ribbon,
and Scissors*, oil
on linen, 18 x 24"

2
*Seawall, Tide
Coming In*, oil on
linen, 11 x 14"

3
*Wildflowers and
Boat*, oil on linen,
10 x 10"



LYNN BOGCESS

Timestamps

When Lynn Boggess completes a painting, he frequently looks to a calendar for guidance on how to title the work. This may seem like the easy way out—how many artists have agonized for hours or days over titles?—but in reality it serves a higher purpose.

“Titling paintings the date they were created is certainly practical, yet it has a deeper significance for me. Landscape painting, as I approach it, is about recording the impressions of what the season, weather and light of a particular place...on a particular day,” the West Virginia painter says. “And that fits in well, I think, with the idea of plein air painting, which is how almost

all of my paintings begin—out in places, on locations of the scenes they depict. Plein air is, at its core, a document of an experience.”

Boggess, who paints with a palette knife in thick impasto that conveys an immense amount of depth and light, has a new solo show opening April 19 at Principle Gallery in Alexandria, Virginia. The painter is known not only for his distinct and raw style, but also the lengths he will go to capture his plein air paintings, including deep treks into the woods with large canvases.

“The whole process of packing up equipment and transporting it out into the most interesting and spacious studio

any artist could possibly have, well, it can easily become an obsession. I routinely do a couple of things before heading out. Checking the weather forecast is paramount, then I quietly reflect on my mood. The most successful paintings are from places that pair up with my various states of mind,” he says. “Upon arrival to a location, I search for a view that draws me enough to pause and absorb. I begin by examining every aspect of scale and proportion, yet it soon begins to evolve well beyond all of that. The literal, tangible qualities—how they appear to the eye, i.e. “naturalism”—begin to loosen and an emotional element emerges. As I paint, I find the stronger the emotional content, the thicker the paint becomes. Oil paint has a power that is unique. Its viscosity allows it to be worked into heavy layers closely approximating the tactile reality of the natural world so important to landscape painting. Along with that, however, it can record the entire range of human emotion, from the slightest impulse to the most terribly scrawled. My idea of a successful painting has both of these elements, which explains why I am endlessly fascinated with impasto painting.”

Clint Mansell, director at Principle





3

Gallery, says Boggess' works are often the most mesmerizing pieces in the gallery and frequently draw in visitors who gaze into the lush paint. "Lynn's plein air paintings fulfill one of the most desirable attributes of an artist's works, immediate recognizability. His landscapes toe the line of sculpture and painting," he says. "Viewers often stand and marvel at his creations for extended periods of time, standing in front, walking from side to side and peering across his mountainous surfaces, which protrude up to an inch off the canvas. We're honored to host this solo exhibition of one of the gallery's most popular artists."

New works include *9 January 2019*, with alternating ribbons of green and gold that serve as reflections on a stream's icy surface, and *2 May 2018*, which shows green growth with dots of berries against a clear blue sky. All the works are linked by a common thread: Boggess' love of the wilderness.

"In the highlands where I make my home, much of it rugged, awe-inspiring and remote enough to call wilderness. Several times each week, it calls me out into its eternal power, stillness and solitude. The elements and forces of destruction equalize with the growth and life there—and I find that an important thing to meditate on regularly," the artist says. "Painting allows



4

- 1**
28 November 2018,
oil on canvas, 40 x 35"
- 2**
30 January 2019,
oil on canvas, 40 x 35"
- 3**
2 May 2018, oil on
canvas, 24 x 48"
- 4**
2 May 2018 (detail),
oil on canvas, 24 x 48"

me an opportunity to weigh these things philosophically that I would otherwise miss. Those familiar with my paintings will notice that I am interested in juxtapositions—particularly in how the transient

forces of water interact with the seeming permanence of trees and rock." ●

Principle Gallery 208 King Street • Alexandria, VA 22314 • (703) 739-9326 • www.principlegallery.com

PAIGE BRADLEY

Breaking the Mold

Sculptor Paige Bradley wants to produce art that doesn't fit one particular mold. She grew up as an only child in a small town in Carmel Valley, California, on a mountain top surrounded by nature but with no connection to people. Her artwork is her link to humanity, she says. Bradley started with drawing as a child and came to realize that the human body was the best way to communicate the human

condition. When sculpting, she always has a live model in front of her. "I can create figures from my head quite easily, but the humanity is what I'm after. The surprise," Bradley says. "That's really where I find the beauty, and you can only find that with a live model. There's a sense of order and there's a sense of chaos...Great art is both. As an artist, I don't want someone to categorize me, I want to surprise people.

I want to say, 'Hey, I can bring abstraction to the realism that I do.'"

Bradley will showcase large- and small-scale works in an upcoming exhibition at Cutter & Cutter Fine Art in Ponte Vedra Beach, Florida—her first solo show with the gallery. In the show, there will be several new pieces that never been shown before, Bradley explains, including a few transparent sculptures where the form itself accentuates the negative shape around it. One of the pieces in the show, *Ventana* ("window" in Spanish), plays with the idea that sculptures are something you can see *through* as well, she says.

Other pieces in the exhibition like *Illumination* and *Expansion, Third Life* utilize a light source to emit a glow from





3

within the cracks of the clay. "The initial idea was to show the soul...to portray the light within," the artist says.

Bradley has worked with a small group of artists for more than 20 years to produce her sculptures—a tightknit team that Bradley says is always stretching the boundaries of what can be done. She makes her own molds, and the other artists work on the metal finishing and patinas. "I am the idea maker, I am the image maker, and they help me bring it into final fruition," Bradley says. "We're creating lasting art that is very unique in the world...It's made by artists' hands...I'm trying to connect humanity together one thread at a time." ●

Cutter & Cutter Fine Art

333 Village Main Street • Ponte Vedra Beach, FL 32082 •
(904) 395-3759 • www.cutterandcutter.com



1
Luna, bronze,
20 x 10 x 8"

2
Soar, bronze, 21 x 9 x 9"

3
Expansion, Third Life,
bronze with electricity,
18½ x 21 x 9½"

4
Paige Bradley works on
a sculpture from her
Balance series.





THOMAS PAQUETTE

Life on the Mississippi



In 2016 to celebrate the centennial of the U.S. National Park Service, Thomas Paquette planned a small series of paintings featuring the Mississippi National River and Recreation Area, a 72-mile expanse going through the “Twin Cities” of Minneapolis and St. Paul. As he began to paint the area, Paquette’s interest in the river began to grow. He decided to embark on a much larger project, one that included paintings from along the entire 2,320-mile waterway.

Thomas Paquette: America’s River Re-Explored is a 45-work traveling exhibition that culminates with a showing at

Dubuque Museum of Art in Iowa from April 27 through July 28, after having been on display at Watermark Art Center and Minnesota Maine Art Museum. The paintings not only show the diversity of the terrain along the river, from source to gulf, but also highlight the artist’s techniques. Some of Paquette’s works are detailed and other paintings are more abstract, yet they all capture the qualities of the rushing river and the life that exists in the region.

“Even on paintings where I get into lots of detail, I scrape out a lot of areas over the course of painting and rework things

‘from scratch’, preserving a sense of immediacy,” he explains. “What I’m looking for is a barely reined in energy, because what I saw is still happening in front of my eyes on this canvas; it’s like reliving the moment. Even the ones that are very detailed are made to have a lot of energy, color and brushwork.”

To capture the source material for his paintings, Paquette spent time driving along the river, taking photos of his various stops and sometimes painting studies that he brought back into the studio. Each work he created is evocative of the places



1
Alma's Buena Vista,
oil on linen,
40 x 60"

2
Palimpsest,
oil on linen,
36 x 48"

3
Cross Traffic,
Dubuque,
oil on linen,
24 x 30"

4
Fishing Reverie,
oil on linen,
22 x 32"



2



3



4

he visited, but also an evolution of his photos and experiences. "When you bring [your references] into the studio and you work on the painting, it evolves in its own way to reflect experiences," Paquette says. "It's not evolving to try to replicate the photograph, and sometimes what I paint is so incredibly different because I'm imbuing it with my feelings and my memories of the place that are deeper than

the photograph."

In *Alma's Buena Vista*, the largest pieces in the show, Paquette depicts the sprawling river from a vantage point above the river's edge. *Fishing Reverie* is a work that evokes the life of people who live near the river; one where they can go out and enjoy the waterway at any time of day. Paquette also paints urban regions, such as the city of Hannibal, Missouri, where

Mark Twain was raised. It is spotlighted in *Kitsch Stop*, depicting a diner's parking lot and its oversized root beer mug that capitalizes on the author. Another of his pieces, *Cross Traffic, Dubuque*, shows a bridge that goes over the river in the same city that his final show will take place. ●

Dubuque Museum of Art 701 Locust Street •
Dubuque, IA 52001 • (563) 557-1851 • www.dbqart.com



SUSAN GOLDSMITH

Abiding Beauty

Susan Goldsmith worked in the film industry on special effects, mastering the manipulation of digital imagery. Before receiving her BFA and MFA degrees with distinction from California College of the Arts, she studied life drawing with the esteemed Charles White at the Otis Art Institute (now Otis College of Art + Design).

Armed with a background in the foundations of art as well as advances in technology, she creates poetic and sumptuous images of nature. Her use of gold and silver leaf grew “out of my appreciation for antique Chinese screens and my friendship with Robert Kushner,” she says. Kushner, whose work is inspired by the art of East Asia, wrote of Goldsmith’s paintings, “...we are invited to experience nature’s redemptive power depicted by a skilled priestess, guiding us through her ever-changing realms of beauty.”

She explains her process, “For my resin mixed media pieces, I begin my creative process by gold, silver or copper leafing a panel that I’ve prepared with size. Next there is a layering process with resin, paint and a pigment print. I build up the surface by adding paint layers using a variety of materials that include oil paint, oil pastel and metallic powders. I apply this paint for the most part with my hands rather than using brushes. With each layer of resin, more depth is added that mimics three-dimensional space.”

Unlike the flat Chinese screens that inspired her, she creates physical and illusionary depth in her paintings. She works with light from using it to expose a photograph to providing surfaces for it to reflect off and to shine through. Like the Chinese artists, she celebrates a contemplative approach to nature in her work.

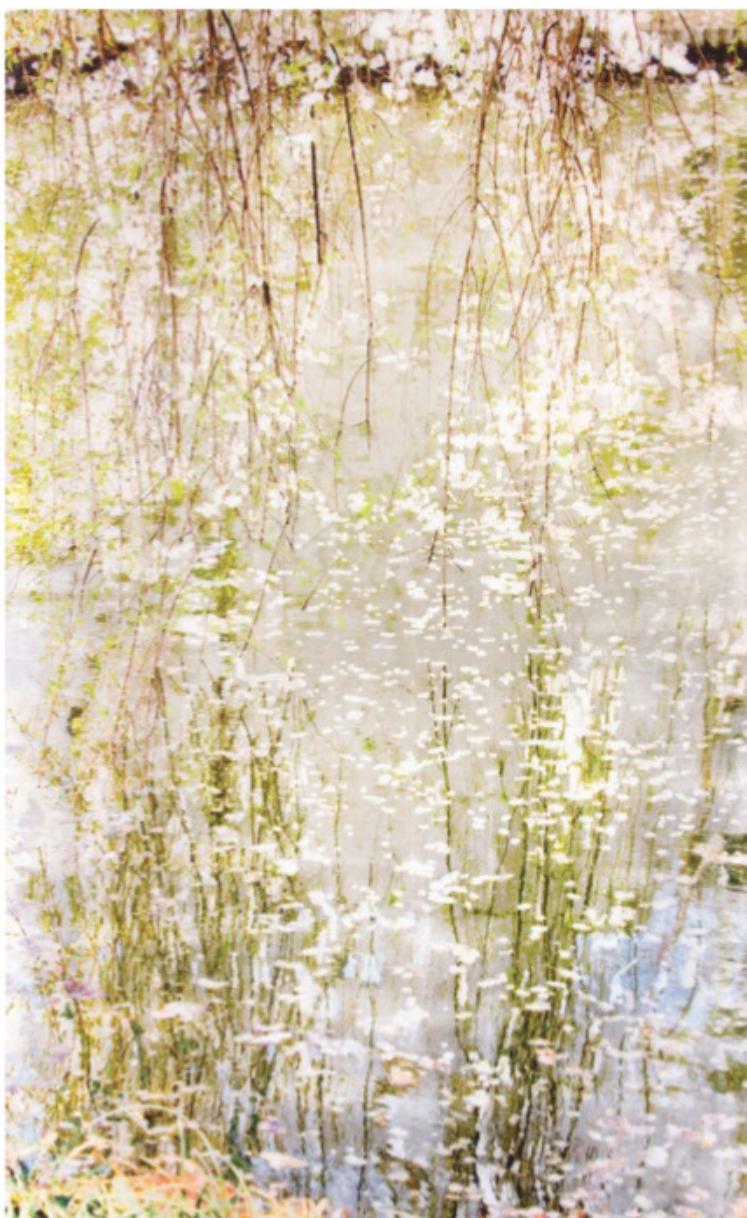
In *Autumn Echo*, 2017, composed of silver leaf with pigment print, acrylic paint, watercolors and resin on a wood panel, the silver leaf background appears to both advance and recede. Her technique mimics the



1



2



4



3

1
Autumn Echo, silver leaf with pigment print, acrylic paint, watercolors and resin on panel, ed. 1 of 3, 60 x 30"

2
Autumn Blaze, gold leaf with pigment print, acrylic paint, watercolors and resin on panel, ed. 1 of 3, 55 x 37"

3
Cherry Reverie (diptych), silver leaf with pigment print, acrylic paint, watercolors, mica and resin on panel, ed. 1 of 3, 60 x 40"

4
Calm Whispers, silver leaf with crystalina, pigment print, acrylic paint, watercolors and resin on panel, ed. 2 of 3 with APs, 60 x 37"

effects of sunlight. She explains, "The metallic powders that I paint with give my pieces an unpredictable radiance that varies according to the viewer's perspective. So as you walk by one of my pieces you will see the colors change similar to how colors change in nature based on different times of day or how the wind modifies the effect of sunlight on leaves and branches."

Abiding Beauty, an exhibition of her latest work, will be shown at Gallery Henoch in New York City, April 18 through May 11. ●

Gallery Henoch 555 W. 25th Street • New York, NY 10001
(917) 305-0003 • www.galleryhenoch.com

CURT HOPPE

Downtown Portraits

Curt Hoppe was born in Minneapolis in 1950 and settled into a loft in The Bowery on New York's Lower East Side in 1976. He still lives and works there, part of a vibrant community of artists, musicians and writers. He became known for his photographs and photorealistic paintings of The Bowery and the East End of Long Island as well as for his X-rated caricatures for the sex tabloid *Screw*.

In 1978, his painting *Bettie and the Ramones* was included in the first *Punk Art* exhibition in Washington, D.C.. In 1981 he participated in MoMa's *New York/New Wave*, curated by Diego Cortez at P.S.1, a landmark exhibition that included such up-and-coming artists as Keith Haring, Jean-Michel Basquiat, Marcia Resnick, Robert Mapplethorpe and Nan Goldin.

Hoppe's 96-by-70-inch portrait of Cortez will be shown in the exhibition *Curt Hoppe: Downtown Portraits* at Bernarducci Gallery in New York, April 25 through May 25.

Hoppe "got to know everyone" in the creative Lower East Side scene and has photographed and then painted them as they are today—still active and still creating. He chose to include their bodies because he believes that the face and eyes are not the only things that reveal a person. The way they dress and their posture are equally as revealing.

Unlike Richard Avedon's photographic portraits of the rich and famous, posed in dramatic light against plain backgrounds,

"These new portraits not only portray and represent the historical importance of these individuals, but I feel Curt's personal connection with them comes through."

— Larry Frankel, collector

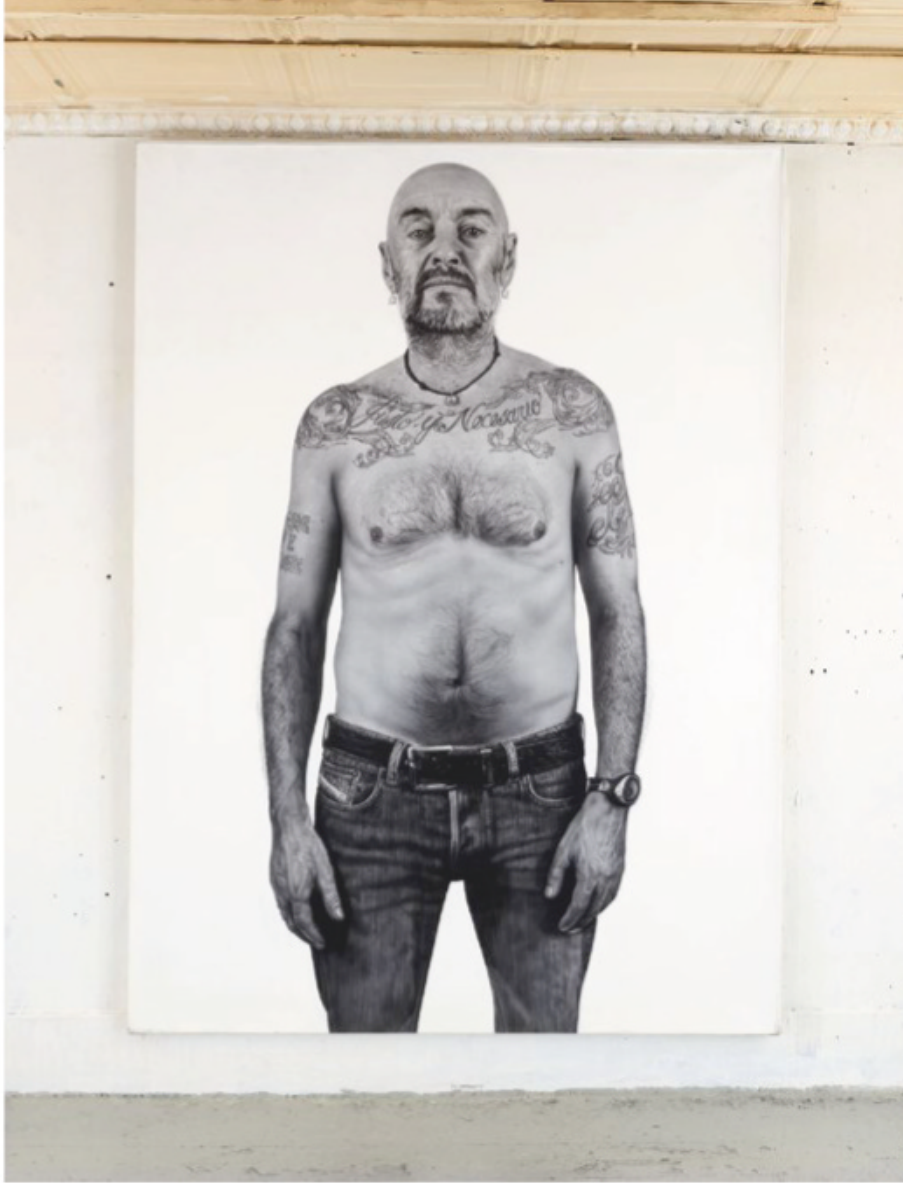


1
Colette Lumiere, acrylic
on canvas, 96 x 70"

2
Arturo Vega, acrylic on
canvas, 96 x 70"

3
Diego Cortez, acrylic on
canvas, 96 x 70"

4
Curt Hoppe with his
self-portrait. Photo by
Elisabeth Burnstein.



projecting their public personae, Hoppe's paintings are simply lit and are not meant to be artistic statements. They are about the artists as they are. "Our life is now in our faces," he observes. Success and hard knocks have brought about a level of wisdom.

Arturo Vega was art director for the Ramones, a punk rock band that formed in 1974. He designed their logo which was tattooed on his back. Hoppe's portrait of Vega features him shirtless with a tattoo "Justo y Necesario" across his clavicle.

Colette Lumiere is one of the many names the multimedia and performance artist has used over the years. Investigating the feminine and gender roles in her work, she is wearing a top hat and vest along with a frilly apron in her Hoppe portrait.

Hoppe had thought of reproducing his photographs using state-of-the-art printing technology, but chose to make the large paintings with his own hands. It is a way to express his feelings for and relationships with his subjects. ●

Bernarducci Gallery 525 W. 25th Street
New York, NY 10001 • (212) 593-3757
www.bernarduccigallery.com

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HOLLY WILSON

Retellings

Holly Wilson says her work is about “looking for magic and not forgetting to look for the wonder in the simple things in life.”

She continues, “I grew up hearing many stories from my mother. I was drawn to those of shape-shifters with the idea of a trickster who wears a mask to hide their identity, birds as messengers and owls as bearers of tragic news. These stories also now run through most of my work...They reference traditional Delaware and Cherokee stories that she told me as a child and symbolize transformation and obfuscation.”

The figures in her work, constructed of cigars and sticks and cast in bronze, reference her mother’s stories of the “Stick People” who “would run through the night and call your name; if you went with them, you were never heard from again. She never described the figures, and I was always drawn to the idea of



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what they looked like. The Cigar Figures are my reimagining of that story, [which is] now a story of family and my past—a complicated narrative of loss, survival and resilience. The faces are of the people from my memory, a collection of details on one side like that of a photograph and the other of a silhouetted family portrait just the shape of the face, the shadow of the person in history and in my memory.”

Her latest work will be shown at Bonner David Galleries in Scottsdale, Arizona, April 12 through May 2.

Her Stick People often walk and climb along pieces of natural wood, connecting them to the earth and to her memories. In *Gathering*, the locust wood is cut at an angle to represent the mountain she lived on in Cherokee, North Carolina, as well as “the mountain we all climb



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during life.” The surface of the slice of wood shows its growth rings; the story of its own life. She relates, “When *Gathering* is hung, the light casts shadows of the figures on the wall. These shadows represent for me memories. Memories cannot be held, they have no words, and in the end we are all only a shadow in history, shadows on this earth.”

She continues, “I consciously incorporate shadows in my work by controlling the lighting and relationships of the figures, giving form to the secrets that linger in our lives. The secrets take form in my work as shadows that hang in and around the forms, shifting as the viewer’s position shifts much like how secrets take different forms sometimes benign and sometimes nefarious.” ●

Bonner David Galleries

7040 E. Main Street • Scottsdale, AZ 85251 •
(480) 941-8500 • www.bonnerdavid.com



1
Gathering,
bronze, patina
and locust wood,
28 x 16½ x 5½"

2
Paper Wings:
Fearless, bronze and
patina, 21 x 23 x 13"

3
The Interwoven
Dragon, bronze,
patina, cedar and
steel, 60 x 24 x 68"

4
Between Us,
encaustic on
birch, 10 x 8 x 2"

4



ALFREDO NAVARRO

Ocean's Beckoning



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Born in Alcoy, Spain, on the eastern coast of the country, painter Alfredo Navarro's seascapes are mesmerizing, capturing the intricate folds of lapping waves, the precise details within the seafoam and the dazzling displays of sunlight across the water.

Striving to communicate the methodological and thematic elements of his work, R. Alexander Fine Art in Peachtree Corners, Georgia, has created a book titled *The Secret of the Sea: Paintings by Alfredo Navarro*, which includes more than 50 original paintings by the artist, as well as interviews and essays, all seeking to highlight the creativity of an artist who paints just one thing: the ocean.

"With stunning realism and the ability to reproduce even the most ambitious scenes, Navarro elevates seascapes to the highest aesthetic and technical standards," says Michelle Hudson, assistant director at R. Alexander Fine Art.

Inspired by the recent publication, an upcoming

exhibition of Navarro's works, *The Secret of the Sea*, will be held at the gallery from April 8 to May 4.

"As Chagall said, painting is very difficult. It requires a continuous effort, and many times things do not go well, but if you persist and work hard the improvement usually comes forth and you can begin to become satisfied with the results," Navarro says. From his scenes capturing the soft light of morning to the dramatic tones of evening, the artist is constantly seeking to refine his work. "I think that there are not many artists who paint or have painted the sea, formerly because there was no photography and without this it is almost impossible to paint the sea in detail and also to provide it with movement. In my opinion painting the sea is more difficult; you have to be strict in your drawing to achieve a 'harmony in your movement,'" he explains.

It's the immense variety in the shapes, colors and tones of the ocean that ignite Navarro's passion—the

1
Quiet Nature,
oil on board,
18 x 15"

2
Surging Waters,
oil on board,
40 x 29"

3
Coastal Treasures,
oil on board,
45 x 61"

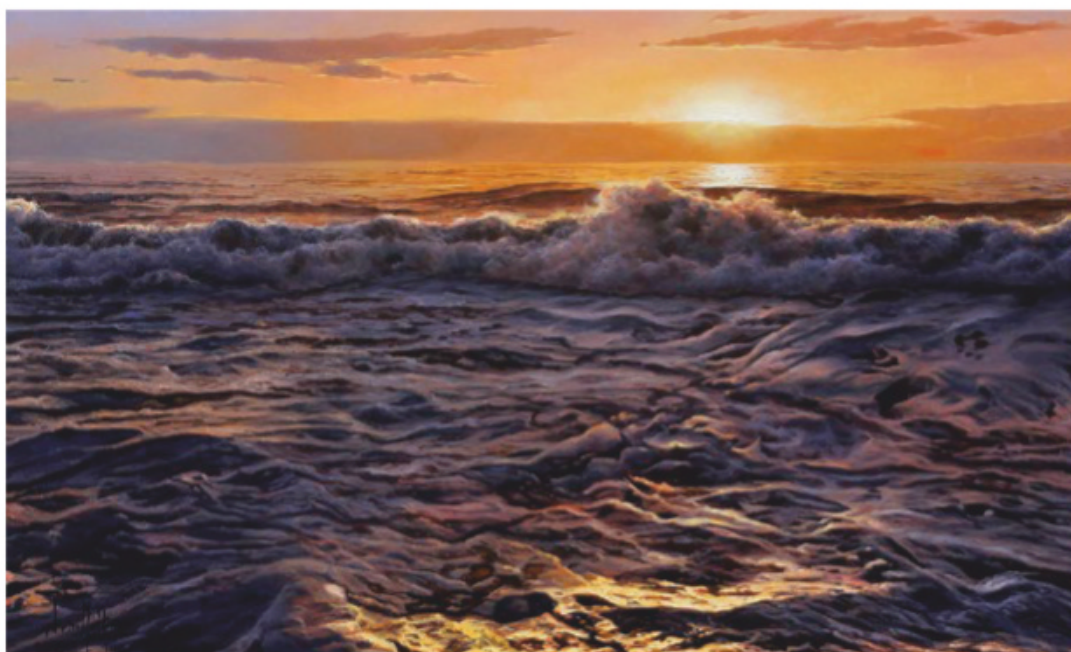
4
Only in my Memories,
oil on board,
24 x 39"



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*“In these alluring
seascapes, Navarro
has achieved those
very qualities
he so admires in
three of Spain’s
greatest painters: El
Greco’s modernity,
Picasso’s creativity
and Velázquez’s
soulfulness.”*

— Dr. Janice Simon, Josiah Meigs
Distinguished Teaching Associate
Professor of Art History, Lamar Dodd
School of Art at the University of Georgia



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differences in aesthetic between one continent and another, the differences between sunrise and sunset. At times, the ocean has a red or green hue, other times it’s crystal clear or black as night. This color, he explains, is influenced by many things—the clouds, the type of water, the current.

“I would like the person who acquires a work of mine to have the feeling of having an open window in their house toward the sea, giving the impression of being in front of the sea or bringing back memories of experiences lived in front of the sea,” says Navarro. “I think that for this to

happen the works must be full, balanced and with many details. This is what I am pursuing now.” ●

R. Alexander Fine Art 5650 Peachtree Parkway •
Peachtree Corners, GA 30092 • (770) 609-8662 •
www.ralexanderfineart.com



1

GELENA PAVLENKO

Surrealistic Nature

Nature has become the primary muse for artist Gelena Pavlenko. Her work often combines birds, flowers and butterflies with inanimate objects, such as stone walls, to show how they affect each other. “The main purpose of my art is to show the impermanence and volatility of the real world,” she says, adding, “We live in a world where different people see objects in their own fashion. I like to give my spectators many ways of seeing the diversity of the outside world.”

Throughout the month of April a new exhibition of Pavlenko’s artwork will hang at Lotton Gallery in Chicago. Her pieces will include *Dance of Rosebud* and *Spring*

Awakening, which show birds and flowers mixing with stones that are carved to include the same natural elements. Other paintings put the living subjects at the forefront, with the man-made nature serving as the background. In *Winter Bouquet*, for instance, two blue birds sit on a branch that is coming out of a blue vase; it is a still life combined with the nature themed wall.

“Gelena Pavlenko takes inspiration from nature and imagination from her dreams,” says Christina Franzoso, director of Lotton Gallery. “Romantic realism and dream-inspired surrealism play a game of peekaboo in her paintings.”

Pavlenko is able to work on her art 10

hours a day. She often hones in on the light and shadow within her compositions as those elements are able to convey the “tender beauty of nature.” She adds that nature “demands me to depict and share my feelings with others. During my journeys I love to observe dry grass, stones, leaves, flowers, birds, moss. It’s a world that surrounds us everywhere, every day. Such subjects seem to be of a second rate, but I like to make them the main characters of my artwork.” ●

Lotton Gallery 900 N. Michigan Avenue, Level 6 • Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com



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1
Dance of Rosebud,
oil on canvas,
20 x 24"

2
Spring Awakening,
oil on canvas,
20 x 16"

3
Pink Roses, oil on
canvas, 20 x 20"

4
Winter Bouquet, oil
on canvas, 24 x 30"

ELISABETH CONDON

Contradictions

Elisabeth Condon is always open for surprises. Her artwork is pattern and chaos, beautifully combining disparate elements that coalesce in the finished product. Inspired by the Wave Hill Public Gardens—which Condon frequented during a residency in the Riverdale neighborhood in the Bronx—her new body of

florals combine pores of color and inspiration from the landscapes and from wallpaper and fabric patterns obtained from her mother. The artist says the wallpaper's repeating patterns are inspired by New York's grid system, adding that she's interested in the idea of painting natural and artificial elements. "Wave Hill is a public

garden highly maintained by specialists, so it's natural and unnatural at the same time," she explains.

527 Madison Avenue showcases these new works by the New York-based artist in its Lobby Gallery in an exhibition running through May 10. "The exhibition features four of Condon's signature multilayered





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paintings, which combine a diverse group of influences,” says 527 Madison curator Jay Grimm. “Carefully poured abstract areas are superimposed upon lush renderings of birds and flowers—a motif which references classical Chinese painting techniques learned during the artist’s numerous residencies in China.”

Condon also has a deep passion for Chinese painting, particularly Yuan Dynasty scrolls. “There are patterns in Chinese paintings, tropes that can be practiced...These tropes can be mixed and matched almost like a movement were a brushstroke, and then it can all be assembled in a painting in this expressionist way. In expressionism, you don’t know what the end result is going to be,” Condon says. “Painting becomes this field of performance. There’s something about that process and Chinese painting that you have more of a vocabulary to start with, but you still put it together in a way that it’s live action, and you don’t know how it’s going to end up.”

It all circles back to the idea of openness, of recognizing structure, but being vulnerable to the spontaneous. She explains, “It’s this formal acknowledgement of being open and alive. I can’t think of anything more exciting.” ●

The Lobby Gallery (527 Madison Avenue)
54th Street and Madison Avenue • New York, NY 10022 •
www.527madisonave.com

1
In the Garden, Spring, acrylic on canvas, 54 x 63"

2
Tsunami Plants, acrylic, ink and pumice on linen, 47 x 151"

3
In the Garden, Summer, acrylic on canvas, 54 x 72"

4
Elisabeth Condon in her New York studio. Photo by Brian Buckley.



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KATE BREAKEY

Dark Arts

Kate Breakey's latest exhibition, *Black Tulips*, is a tale of friendship and fauna circling back to 2011, when the Australian artist—based in Tucson, Arizona, since 1999—visited Amsterdam, the tulip capital of the world.

There, Breakey was surrounded by flower markets and fields upon fields of tulips. She developed an affinity for black tulips, specifically the Queen of the Night and Black Parrot varieties. Curious about the flower, Breakey decided to study up on the history of Holland's iconic tulips and became fascinated by "tulip mania," a period in the Dutch Golden Age when tulips became so expensive that they were treated as currency.

After returning home to Tucson, the artist purchased her first bag of Queen

of the Night tulip bulbs in 2012 and researched how to grow tulips in her desert dwelling. Inspired by both Holland's "tulip mania" history and the challenge of growing tulips in the polar opposite of the flowers' motherland, Breakey gave a tulip bulb to eight of her dearest friends, detailed instructions on how to grow tulips in the desert and a coin from the Netherlands as a "token of friendship." Her friends embraced the challenge wholeheartedly. "They got really into the process, calling me up regularly to let me know how their tulips were doing," she reminisces. Once the tulips were grown, she visited each of the women at their homes and photographed the results, later hand-coloring a photograph of each of the flowers. To show her appreciation to her friends and

commemorate the experience, Breakey also photographed individual portraits of each of the women with their tulip, which she plans to later gift to them.

Each of the works in *Black Tulips* is displayed in frames once used as mirrors on antique dressers, which Breakey has been collecting from secondhand stores over the years.

"I tried to make [the artwork] as individual as the women who grew them by putting them in those vintage frames," she says.

The internationally known artist has always found inspiration from the natural world, so it makes sense she would have a strong connection to the Netherlands' most beloved flower. Starting out solely as a painter, Breakey found her signature



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1
Hannah, digital photograph, 10 x 14". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

2
Melanie, digital photograph, 12 x 17". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

3
Hannah's Tulip, hand-colored digital archival pigment print in vintage frame, 36 x 9½". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

4
Anna's Tulip, hand-colored digital archival pigment print in vintage frame, 36 x 10". © Kate Breakey, Courtesy Etherton Gallery, Tucson.

5
Melanie's Tulip, hand-colored digital archival pigment print in vintage frame, 37 x 24". © Kate Breakey, Courtesy Etherton Gallery, Tucson.



style as an artist when she took up photography and began hand-painting each of her photographs. "I sort of married the two," she says. "I've never really done a straight photograph in my life. I blur the lines between photography and other mediums. I kind of like being on the edges of things."

Throughout her career, Breakey has become well-known for her luminous portraits of birds, photographs and animals. Her most popular series to date, *Small Deaths*, depicts dead birds that Breakey says is about "honoring and

memorializing the death that we otherwise ignore in our life."

"A lot of people feel the same way about nature that I do" she shares. "They can relate to what I do and why I do it."

In collaboration with Etherton Gallery, *Black Tulips* will be on view at Tucson Botanical Gardens' Friends House Gallery through April 28. ●

Tucson Botanical Gardens
2150 N. Alvernon Way • Tucson, AZ 85712 •
(520) 326-9686 • www.tucsonbotanical.org

A Contemporary Lens

McGhee received the American Art Collector Award of Excellence at the 2018 Festival of Arts of Laguna Beach.



1

Southern California native Elizabeth McGhee paints in the classical realist tradition with a focus on still lifes and figures. Regardless of the subject matter, her work is often infused with a sense of humor through hidden meanings and visual puns. The majority of her paintings are done using an alla prima technique, and sometimes she includes glazes to add textures and patterns.

In 2011 McGhee began her portrait series *Mythica*, which was inspired by the women of Greek mythology. Today she has completed half of the 80 portraits she set out to paint. “Rather than being illustrative re-creations of myths, each portrait is a psychological character study of mostly overlooked or historically incidental individuals,” explains McGhee. “As a visual storyteller I chose to represent my subjects through a contemporary lens. A mythological woman who may



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have only one literary mention or epitaph is ripe for my reinterpretation. I want to readjust the focus of these classical myths so that the familiar heroes of antiquity serve only as a backdrop for the spotlight on my modern heroines.”

Among the pieces in the series is *Hebe*, who in Greek mythology is the goddess of eternal youth and the daughter of Zeus and Hera. She was the cupbearer to the gods and goddesses, serving them their nectar and ambrosia to ensure that they had eternal youth. In McGhee’s painting, she depicts a young woman holding a cup in one hand and a black bird perched on the other.

McGhee’s still life paintings often feature toys she has rescued from swap meets, thrift shops and yard sales that she immortalizes on canvas. “Toys are some of the first objects of our education and so are deeply embedded in our consciousness. Toys are

often viewed naively and with innocence, taking us back to a time when we felt that way ourselves,” the artist explains. “But my work is not about nostalgia, though it utilizes it at times. I am using nostalgia as an emotional tunnel back in time for my viewers. I want to reconnect my viewers with the creativity and possibility that existed in their own play.”

There is also one other constant in her still life paintings. “I have been using the same maple table for all my still life paintings for the last 10 years,” she explains. “It was my grandmother’s prized table, and we were only ever allowed to eat off it for holidays. But I’m afraid the table has gotten a lot of use and is nowhere near the pristine condition my grandmother kept it in now.”

Since 2010 McGhee has exhibited at the *Festival of Arts* in Laguna Beach, California. She is represented by Gallery Henoah in New York City. ●



3

- 1**
Hebe, oil on panel,
24 x 12"
- 2**
Hi Ho Silver, oil on panel,
16 x 20"
- 3**
A Hole in One, oil on
panel, 16 x 20"
- 4**
Dunkin, oil on panel,
16 x 20"



4



ROBERT LANGE & GEORGE AYERS

Tiny and Shiny

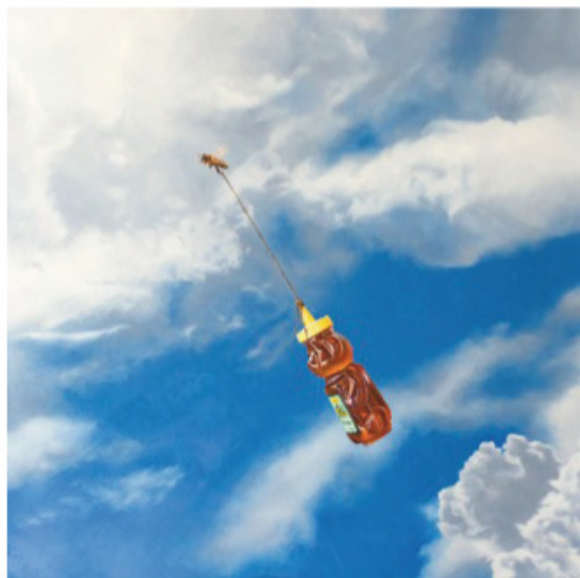
How's the saying go, "Don't sweat the small stuff"? Well, if you're **Robert Lange** and **George Ayers**, the small stuff is all you're sweating leading into *Shiny Stuff*, their new two-man show opening April 5 at Robert Lange Studios in Charleston, South Carolina.

The show will feature a variety of things summed up best by one of Lange's works: tiny and shiny. Lange's work will feature wild animals shrunk and placed into silver bowls, as well as works like *Bee Strong*, which shows a normal-sized honeybee flying with a bear-shaped bottle of honey. "I've been painting shiny, reflective objects since senior year of high school when I first began to paint. For me, it was always the second painting that existed inside the reflective surface that was the most interesting," Lange says. "Since then 20 years have passed, and I have tried to examine shiny surfaces from every nuanced angle I could think of. This new body of work hopes to showcase a wide range of diversity within the subject matter all the while promoting a state of levity and buoyancy."

In *The Jungle VIP*, a phrase possibly borrowed from Disney's version of Rudyard Kipling's *The Jungle Book*, Lange paints an orangutan seated inside a silver cup, while



1



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in *Tiny and Shiny* a tiger peers ominously from a bowl resting on top of a folded tablecloth with a magnificent pattern. Wonderfully, in both paintings Lange has painted himself in the reflections. "The bee is life-size in the painting, but the orangutan and tiger have been shrunk down. I initially made a painting of a miniature lion in 2009 because I wanted to see if the feeling about a specific animal would change based on scale," he says. "Since then I have made many of these works and I always enjoy the way a person reacts to the scale shift. A person may be deathly afraid of a life-size Siberian tiger but when you shrink them down to 8 inches tall one can't help but read the animal as endearing or adorable. I believe the effect of the painting is to help change the relationship between a person and the animal depicted, hopefully allowing for more empathy."

For Ayers, the pairing with Lange is fitting. "I think Rob and myself both paint a lot of shiny

1
Robert Lange,
Through a Different Lens,
oil on panel, 10 x 10"

2
Robert Lange,
Bee Strong,
oil on panel, 24 x 24"

3
George Ayers,
Candy Apple,
oil on panel, 12 x 12"

4
Robert Lange,
The Jungle VIP,
oil on panel, 12 x 12"

5
Robert Lange,
Tiny and Shiny,
oil on panel, 20 x 16"



3



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objects anyway so this duet show seems like a perfect fit. One probably tends to associate metallic objects with shiny, but there are plenty of foods that are quite reflective,” Ayers says. “Typically painting a shiny object is more about painting whatever the object is reflecting which is certainly fun. The food, however, has its own personality and, although the surface is slightly less perfect and the reflections more subdued, that quality tells its own story.”

Ayers’ works in the show include *Olive*, a portrait-like presentation of an olive skewered on a fork, and *Candy Apple*, which features glossy reflections that gives the candy a mouth-watering effect for the viewer. “Although I don’t consider myself a food artist it has definitely been my most common subject lately. Having been fortunate enough to dine at a few New York 3-Michelin star restaurants a few years back, I developed a passion and admiration for their craft. These chefs are true artists in every sense of the word,” he says. “Putting together a dish that is gorgeous to view as well as being the most incredible dinner you’ll ever be lucky enough to have is no small task. I find this to be inspirational and since my cooking skills are average at best I do my best to create some of that magic on the canvas.”

Shiny Stuff continues through April 27 in Charleston. ●

Robert Lange Studios

2 Queen Street • Charleston, SC 29401 •
(843) 805-8052 • www.robertlangestudios.com



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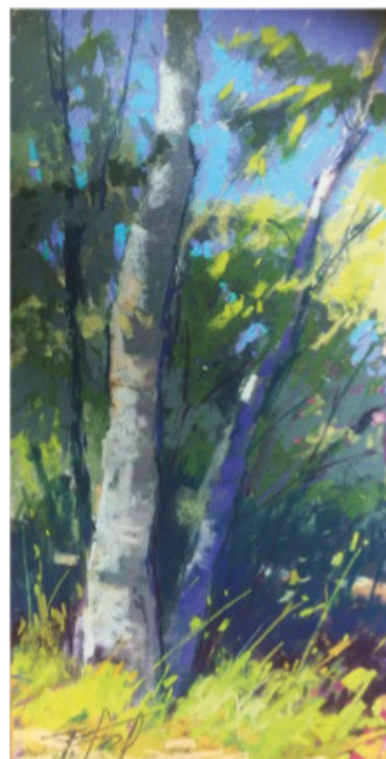
1

Spring Splendor

Welcoming in the warm, bright notes of spring is the California Art Club's exhibition *A California Spring* at their gallery in San Marino. Artists in the exhibition include **Mark Fehlman, Michael Obermeyer, W. Jason Situ, Karen Winters, Anthony Salvo, Lee MacLeod, Debra Holladay, Esther Engelman** and a number of others. "Spring is the most highly anticipated season of the year—with nature bursting back to life—and an ideal time to enjoy all the scenic vistas that California has to offer," says Bethany Lamonde, exhibitions manager for the California Art Club, a century-old fine arts organization. "The California Art Club is

delighted to present *A California Spring* at The Old Mill, which spotlights nearly 45 paintings that reveal the splendor of spring-time in the Golden State."

Works in the exhibition exude a sense of renewed life after the harsh and desolate winter days, with scenes of vibrant, wild prairie grasses, mountains lush with vegetation and trees regaining their foliage. **Rodolfo Rivademar's** oil *Along Highway 111* depicts a grouping of palm trees surrounded by blush flowers in Palm Springs. "I love the desert. I hope viewers will be able to see the beauty of a Palm Springs that is quickly changing or being incorporated [into] the urban landscape,"



2



1
Dennis Doheny,
South Shore, Point Lobos,
oil on linen, 24 x 30"

2
Terri Ford, *Dappled Trees,*
soft pastel, 12 x 6"

3
Mark Fehlman,
Fading Light, oil, 12 x 16"

4
Gary Fishman, *Death Valley*
Superbloom, oil, 31 x 48"

5
W. Jason Situ, *Morning*
Light, Joshua Tree National
Park, oil, 16 x 20"



the artist says. "This view caught my attention because of the beauty of its desert verbenas, the resort-looking palm trees in the middle ground and the snowy capped Mount San Jacinto in the background." For Rivademar, the coming of spring in California is a time of renewal.

Both of **Terri Ford's** paintings in the show, *Spring Path* and *Dappled Trees*, were painted during plein air events. The time constraints forced the artist to heighten her senses in terms of all the painting possibilities surrounding her, she explains. "In *Spring Path* I love the fact that the path is overgrown and hard to pick out. I have painted this same scene on Monastery Hill near Carmel in the fall as well, and at that time the path is clearly trodden and always creates a lovely pattern, but I find it fun to have to pick it out of that first spot of overgrown spring grass," she says.

"One thing I have noticed in the beautiful Carmel and Big Sur area is the remarkable clarity of the water. Because of the granite terrain, you end up with clear water and crystal white sand, which lights up beneath the surface," says **Dennis Doheny**, commenting on his oil *South Shore, Point Lobos*. The piece features bright turquoise waters surrounded by yellow wildflowers. "When visiting the Point Lobos area, it never fails to overwhelm me with its dramatic color," he says. "As an artist, spring in California can mean many different things... We are celebrating as we watch our very dry landscape become brilliant green and our lakes and rivers begin to fill and flow once again. I am excited as I await the color and exquisite beauty of wildflowers beginning to bloom."

The exhibition remains on view through May 19. ●

California Art Club Gallery at The Old Mill
1120 Old Mill Road • San Marino, CA 91108 • (626) 449-5458
www.old-mill.org/gallery

Light Chasers



One of the largest plein air painting groups in Florida, Light Chasers, is made up of 702 painters capturing the unique beauty and idyllic landscapes of the Sun Coast. Over the course of about a decade, artist and president of Light Chasers, **Terry Mason**, built the nonprofit organization up from a humble group

of just five members. Endeavoring to support the improvement and advancement of artists, the group offers demonstrations conducted by some of the best landscape artists of today on Thursday mornings throughout the year and also holds a number of shows and events in which members can exhibit their work.

Artwork from the Light Chasers group will be highlighted in an eponymously titled exhibition at Palm Avenue Fine Art, in Sarasota, Florida. "Palm Avenue Fine Art has been a fabulous partner for us. They are the premier gallery in this town and frankly in this region. You won't find an equal gallery until you get to Naples or



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Miami," says Mason, adding that this is their third show together.

Among the works shown in this exhibition are two stunning marine scenes by **Joseph McGurl**, part of the artist's *Florida Waterways* series. The gallery says, "Joseph McGurl is one of the true contemporary landscape masters of our time, comparable to the great painters of the Hudson River School. We are fortunate to represent such a gifted artist as his work will be cherished for generations." McGurl is interested in the interaction between land, sky and sea. "As a landscape painter you have to choose a subject...The true subject of my paintings is always light and atmosphere and the spirituality I get from the landscape," he says.

One of the pieces, *Light in the Mangroves*, was born out of his imagination after seeing mangrove forests countless times over the years. "So it's a familiar scene for me, but this scene is entirely made up. It's a combination of memories and imagination," he says, adding, "Painting light for me is fascinating on so many different levels...both the spirituality and science of it."

Dominic Avant's *Rhythms of the Street* depicts a

group of musicians playing their instruments on the side of a street in Cuba. The reference photo was shot by a friend of his, who had gone on a trip to the northern Caribbean country and showed it to Avant upon returning. "It just spoke to me," Avant says. He adds that he was captivated by the eclectic infusion of the old European cobblestone streets and bright Caribbean colors. "I love capturing musicians, and to me, getting a group setting spoke to me even more...Here I have all these guys together playing unique instruments," he says. "Everything from getting the emotional response when someone's playing an instrument to the gesture qualities of their hands when they're playing that instrument...Music is so similar to visual arts, so when I see musicians, I just connect with them."

Other artists whose work will be on view include **Katie Dobson Cundiff**, **Mary Erickson**, **Hodges Soileau**, **Joseph Melancon** and **Susan Foster**. The exhibition runs April 5 to 19. ●

Palm Avenue Fine Art 10 S. Palm Avenue • Sarasota, FL 34236 • (941) 388-7526 • www.palmavenuefineart.com

1
Joseph McGurl,
Light in the Mangroves,
oil on canvas, 14 x 18"

2
Katie Dobson Cundiff,
Darien Shrimp Docks,
oil on Arches paper,
30 x 22"

3
Mary Erickson,
Siesta Stroll, oil on
linen, 27 x 34"

4
Hodges Soileau,
A Little TLC, oil on
linen, 12 x 16"

JEFFREY VAUGHN

Last Light



1



Each of Jeffrey Vaughn's paintings starts with a photograph. His process, he explains, begins with capturing the moment when light illuminates the subject in just the right way. Considering the artist only uses natural light and primarily paints natural landscapes, flowers and most recently, blossoms, Vaughn must capture these fleeting moments instantaneously. Next, Vaughn goes through the images to select, crop and work the photograph into what he wishes to portray.

"Then, I'll get more and more involved with the actual process—starting with selecting the right colors and applying paint to the canvas," he says. "Eventually, I become absorbed into the act of painting itself."

Although from far away, Vaughn's paintings appear heavily based in realism, "It's not quite in the photorealist tradition as you get closer to the painting," he says.

He elaborates on how the closer the viewer gets, the more they see the abstract elements found in nature and the texture of the paint itself. "It's sort of an investigation into the act of painting," he says, adding, "There tends to be an abstract pattern when you look up close at the shadows and highlights."

Vaughn's most recent works, which will be on view at George Billis Gallery from April 30 through May 25, illustrate this well. The show will feature mainly wildflowers and spring blossoms, with paintings that depict a close-up perspective focusing on clusters of blossoms; as opposed to the way traditional landscapes are cropped.

His painting *Last Light*, which will be in the show, portrays a moment of fleeting light illuminating dogwood blossoms on a tree.

"I'm interested in the quality of light that's affecting the blossoms," Vaughn explains. "The closer I get to the tree, the more I can see how the light affects them as it passes through."

Although varying in subject matter, much of Vaughn's work throughout his career depicts a similar sense of delicacy as *Last Light*.

"I prefer to paint the more peaceful and quiet aspects of nature," he says. "My work is about the beauty of nature and the underlying and everlasting spiritual quality of it." ●

George Billis Gallery 525 W. 26th Street • New York, NY
10001 • (212) 645-2621 • www.georgebillis.com

2



3



- 1**
Winter Branches,
oil on canvas, 36 x 36"
- 2**
Thicket 42 Innsbrook,
oil on canvas, 36 x 36"
- 3**
Last Light, oil and acrylic
on canvas, 40 x 40"
- 4**
New Blossoms, oil on
canvas, 40 x 60"

4

Strokes of Brilliance



1

The upcoming group exhibition *Strokes of Brilliance* at RJD Gallery in Bridgehampton, New York, will feature paintings that allow collectors to examine the works and experience not only the beauty of the subject matter but also the beauty of the artistic process. Included in the show, which is on view through April 8, will be enigmatic figures as well as nature-based scenes.

"It's easy to simply look at a work of art as an entire canvas, but when one takes the time to really consider the true genius of a painting, one can see it is made up entirely of brushstrokes; big, bold, thick, swirling,

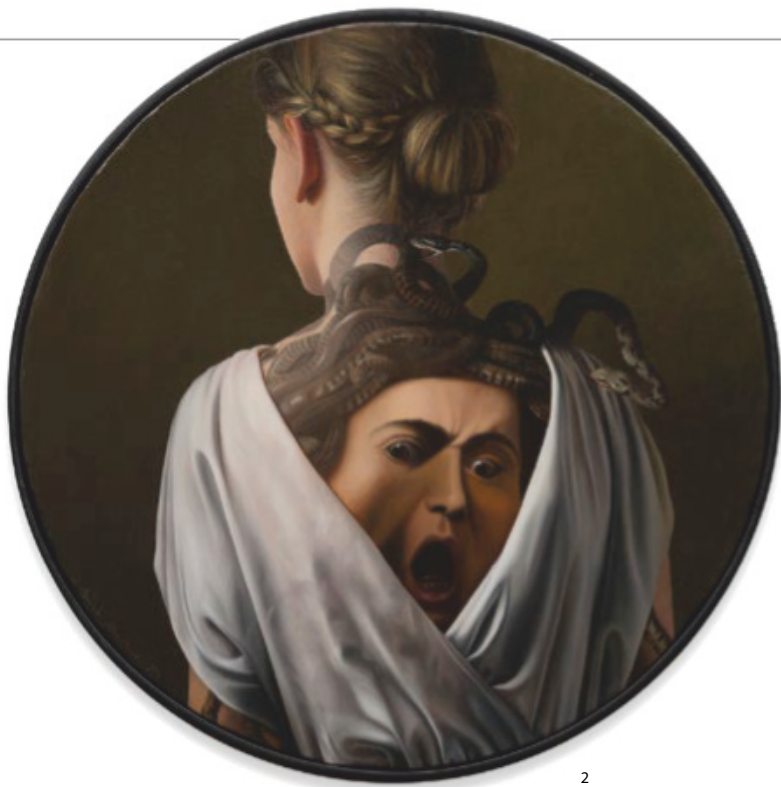
feather light and nearly imperceptible strokes," says Joi Jackson Perle, director of gallery operations. "Together they evoke a time and a place, an emotion or state of mind. The energy and thought the artist puts into each brushstroke invites a connection with the viewer. These artists clearly have mastered their efforts to enhance the entire artwork with perhaps thousands of brushstrokes, so that we can appreciate the work as a whole."

Lesley Thiel's painting *Ever After* depicts a young girl wearing a crown of flowers in a modern-day evoca-

1
**Lesley Thiel, *Ever After*,
oil on panel, 29 x 34"**

2
**Agnieszka
Nienartowicz,**
Medusa, oil, 24"

3
**Aneka Ingold, *Emanate*,
mixed media, 30 x 22"**



2

tion of a familiar fairy tale. In describing the work, Thiel says, “*Ever After* envisions the Cinderella story in a contemporary setting. It continues my series on young girls and their future as leaders and saviors. The pumpkin is too small to be a carriage, and the mice are mechanical. She must find her own way to the ball.”

Another artist who turns to a well-known tale is **Agnieszka Nienartowicz**. Her painting *Medusa* is based on the Greek mythology of the woman who was turned into a snake-haired monster by Athena. The beautiful maiden’s face was also transformed and anyone who looked upon her turned to stone. “I decided to transfer Caravaggio’s *Medusa* to my own canvas, giving this old painting a new life and meaning—also it is kind of a dialogue and tribute to this Old Master,” the artist explains. “I did not show the face of the woman I depicted on my painting. Is she beautiful, as original Medusa was? Isn’t it that all people are beautiful? Only sometimes the difficulties of life cause their beauty [to get] lost. Someone could say that my woman is blemished and disfigured by a tattoo of Medusa. I would say it makes her powerful and stronger.”

In her painting *Emanate*, **Aneka Ingold** explores the concept of creative energy. “There is an atmosphere of potential inventiveness that can surround a person. The woman in this artwork is emitting various forms of possible ingenuity or innovation,” she says. “The swirling lines coming from her head symbolize the thoughts flowing from her mind, revealing her imagination forming new ideas. The birds flying out of her mouth represent verbal emissions of newfound beliefs and opinions that are soaring out into the universe. Creative energy could also involve something more spiritual such as the aura of colors emanating from her body and filling her environment.”

For her figurative painting *Out of the Forest I Come*, **Amanda Greive** was inspired by the poem *Little Red Cap* by Carol Ann Duffy. “In keeping with the poem, the painting is about overcoming a seemingly insurmountable obstacle, accessing an inner strength you never knew you had,” Greive shares. “I painted the woman after she has emerged from the confrontation. The morning glory vines wrapped around her body and woven through her hair are symbolic of the last



3



4
Amanda Greive,
Out of the Forest I Come,
 oil on wood panel, 24 x 16"

5
Alain Vaes,
Tunami,
 acrylic on canvas,
 60 x 72"

6
Drew Ernst,
Mountain,
 oil on canvas,
 42 x 42"



5

vestiges of what she'd encountered. That the plants are blooming is a reminder that though she may carry with her echoes of these obstacles, every new day provides an opportunity for renewal."

Drew Ernst has recently been painting a series of works featuring images that are "ingrained in our psyches." In the pieces the subjects, as seen in *Mountain*, are the focal point on a square canvas. **Alain Vaes'** painting *Tsunami* has a reference to a famous Hokusai painting reversed. In explaining to the work, Vaes says, "The title of this painting is a composite of tuna and tsunami, two major components of the life of Japanese people. A tsunami being the catastrophic event we know, and Japan being a major contributor to the depletion of the tunas." ●

RJD Gallery 2385 Main Street • Bridgehampton,
NY 11932 • (631) 725-1161 • www.rjdgallery.com



6

Half the Picture



1

Taking cues and title inspiration from a 1989 poster by the **Guerrilla Girls** that reads “You’re seeing less than half the picture without the vision of women artists and artists of color,” *Half the Picture: A Feminist Look at the Collection* at the Brooklyn Museum presents more than 50 artists through an intersectional feminist lens.

On view through March 31, the exhibition delves into the last 100 years, highlighting work that was created in response to some of the most crucial social and political moments in the U.S.—from World



2



3

War I to the civil rights movement and, most recently, the #MeToo movement.

“The number of women and artists of color in museums and galleries is better than it was in 1989 when we did the poster,

but not anywhere near *Half the Picture*. We are still fighting to make museums tell the real and diverse story of our culture—not just the white male part,” say the Guerrilla Girls, a gorilla-mask clad feminist activist



Contemporary Viewpoint

Smith was the Grand Prize winner of *International Artist* magazine's Challenge No. 108, Florals & Gardens.



1

Suzy Smith finds inspiration at almost every turn for her contemporary realistic oil paintings. "Across all my work, my theme is youth and beauty, texture and detail," she says. "I have always tried to add many layers to a painting, contrasting foreground and background, whether a still life or a nude. And even though I have been concentrating on painting the female figure for the past 10 years, I always return to my roots of painting flowers from my garden, which is where my painting journey began."

Each painting Smith creates starts behind the camera. She takes hundreds of photos regardless of the subject, and from there her future paintings begin to

emerge. "If I am lucky I will get one or two exceptional photos of the flower or model, and from there it seems that the main image, once painted, dictates the background," she says. "I have recently learned to use Photoshop, so I can actually come up with a digital image instead of working out of my head."

Smith is always willing to learn new techniques and push the boundaries of her artwork. "I hold myself to a high standard and am always learning and becoming a better painter," she says. "So, whereas, when I was a young painter I focused on learning technique and painting skills, I am now able to incorporate more of a narrative to my work."

1
Sound of Silence, oil,
24 x 30"



2

Smith's contemporary twist on her paintings, she says, has made the compositions more current and relative to today's culture. "I like to add many layers of design in a painting to keep the painting active, or sometimes a solid color to make the design pop, as with the tulip," Smith shares. "Even adding the water drops on the tulip seems to add an extra wow element to the overall design of the image."

In regards to her figurative works, Smith draws her inspiration from two of her favorite art genres: pinup art, by artists such as Gil Elvgren and Alberto Vargas,

and pop art, with some of her muses being Andy Warhol, Wayne Thiebaud and Robert Indiana.

Her newest painting is *Rebirth*, which she plans to be the first half of a diptych. "Two years ago I had open heart surgery to repair my mitral valve, and that experience has given me a deeper reason to paint," Smith says. "I want to try to convey the pain and anguish of the surgery, and the empathy I learned from human suffering. In this painting, however, I wanted to show that whereas a beautiful human body can be seen as objectified, complete nudity was needed for this

2
Gumballs with a Prize,
oil, 24 x 24"



3
Let Them Eat Cake,
oil with gold leaf,
36 x 24"



4



5



6

4
77, oil, 24 x 18"

5
Rebirth, oil, 40 x 30"

6
Mouse Trap, oil, 24 x 24"

painting to show the vulnerability, and giving oneself completely to another human being (a doctor) and perhaps even a higher power. With my model covering her chest where the incision would be and the way she is holding her right hand, to me, signifies the beating heart."

Smith also wants to convey that her heart was healed by the surgery, so the second painting in the diptych shows the model with her arms uncrossed and exposing her chest with gold spilling out. "For this I actually dripped gold glitter on my model while I stood above her," she says. "I often say that the subject dictates the background, and it only came to me later, probably because of her hair, and my use of pop art in my backgrounds, that Andy Warhol's version of Sandro Botticelli's *Birth of Venus* would pull the painting together."

Drawing from other pop art icons are Smith's paintings *HOPE*, which features her own take on the famous Indiana sculpture *LOVE*, and *Let Them Eat Cake*, depicting a background of cakes inspired by Thiebaud's much-recognized series. "Pop art is often known for tongue-in-cheek humor and irony," Smith explains. "The fun [with *Let Them Eat Cake*] was painting the cakes with thick paint in the style of Wayne Thiebaud, juxtaposed against the smooth painted skin of my model."

Smith is represented by Abend Gallery in Denver and by RJD Gallery in Bridgehampton, New York. ●

Realism without Borders



1



2

Exhibiting side by side, Soviet and historical works with contemporary works by Russian, Ukrainian, American, French, Norwegian, Chinese and German artists, *Realism Without Borders* aims to connect two centuries and two continents via the commitment to realist painting traditions. The exhibition at Vanessa Rothe Fine Art in Laguna Beach, California, will unite international historical works with contemporary artists who have studied the same fine art techniques and are working in similar genres today, including **Joseph Todorovitch**, **Derek Penix**, **Michelle Dunaway**, **Olga Krmon**, **Oleg Lomakin**, **Boris Gladchenko**, **Vadim Suvorov**, **Sergey Kovalenko** and **David Gray**. This exhibition will allow collectors a rare chance to view and compare works from America, Europe and Russia and to purchase for their own fine art collection. Works will range from small, affordable gems that make excellent gifts, to large-scale, museum-quality works of fine art.

The exhibition, featuring more than 50 works by 25 international artists, blurs physical country borders combining artists from all over the world, as well as allows for creative freedom without boundaries within the works. Often combining realism, impressionism and just a touch of abstract, the works form a bold exhibition concept that is the talk of the art world. Paintings

may combine a finely rendered figure with thicker blurred edges or abstract backgrounds. From bold brushwork to fine details, from the Russian schools of realism in St. Petersburg to the Ukrainian works with vibrant loose impressionist brushwork, the works begin to create their own category of contemporary realism.

"The collection ranges from classical academic works to painterly impressionist pieces where many works in fact boast a combination of the two on the same canvas. The international group of classically trained representational artists believes in the successful combination of objective traditional realism combined with expressive and personal subjects, and the work often boasts a board range of tight to painterly styles and strokes," explains Vanessa Rothe, curator and owner of the gallery.

Some of the works being created for the show follow the strong realist techniques of Russia's masters such as the famed landscapes by **Isaac Levitan**. Young artist **Grigory Ananiev**, currently a student at the St. Petersburg academy in Russia, is directly influenced by his style and is producing beautiful museum-quality landscapes for today that appear to be historical in their style and skill.

The show also features a new series of boldly lit interiors by French-born artist **Nicolas Martin**, whose

1
Renat Razmananov,
Chamomiles, oil on
canvas, 38 x 42"

2
Olga Krmon,
*Abstraction in White
and Blue*, oil on
board, 18 x 14"

3
Nicolas Martin,
The Table, Part 2,
oil on linen, 18 x 24"

4
Vadim Suvorov,
Girl in Green, oil on
canvas, 14 x 12"

5
Sergey Kovalenko,
The Artist's Muse,
oil on canvas, 35 x 26"



3

style is a subtle mix of realism and impressionism with particular soft blended edges noted best at the borders where one object meets another or on the background. In Martin's work *The Table, Part 2*, noted is the importance of light in his subjects. "We only see things because of light, as without light nothing is visible in the world. It is true that I'm obsessed with light and it

greatly determines my choice of subjects in much of my work," explains Martin.

The painters from around the globe have been chosen partially due to their impressive traditional training from such schools as the renowned St. Petersburg Academy of Arts, Repin Institute, Penza Art Institute, the Kharkov Art Institute, the Florence Academy of Art, Laguna College of Art

and Design, University of Laval, but also for their choice of interesting subjects. The goal of this exhibition is to celebrate and view their works side by side and to compare and contrast the styles and genres as well as choice of subjects. It is most interesting to see how these artists from thousands of miles away can influence one another.

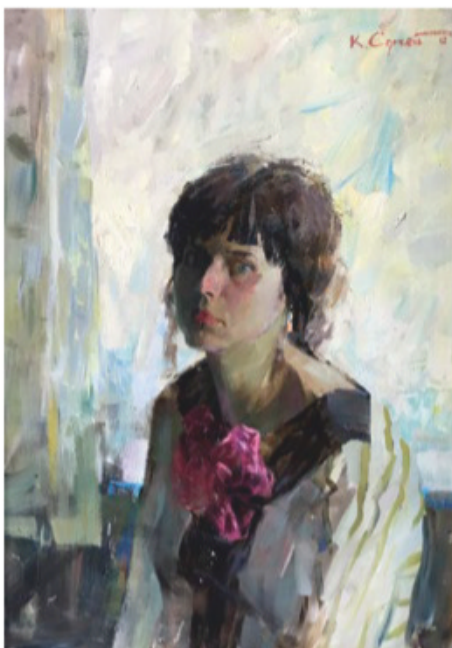
"Artists from all over the globe can now share their images of work through social media and are influencing one another across borders. This exhibition celebrates those blurring of boundaries of borders, in both the literal sense and the works," explains Rothe. "The viewers will see similar works and styles being created from opposite ends of the globe, finding unity and likeness in the art that is being created."

This year's *RWB* spring collection will include dynamic portraits and figures, interiors, vibrant spring florals and trees in bloom, haystacks and pastoral landscapes, ocean scenes, still life's as well as scenes of lunch in the garden. The exhibition will open April 27 with live demos at the gallery in the morning from 9 a.m. to noon; it closes May 30. ●

Vanessa Rothe Fine Art Gallery 418 Ocean Avenue • Laguna Beach CA, 92651 • (949) 280-1555 • www.vanessarothethefineart.com



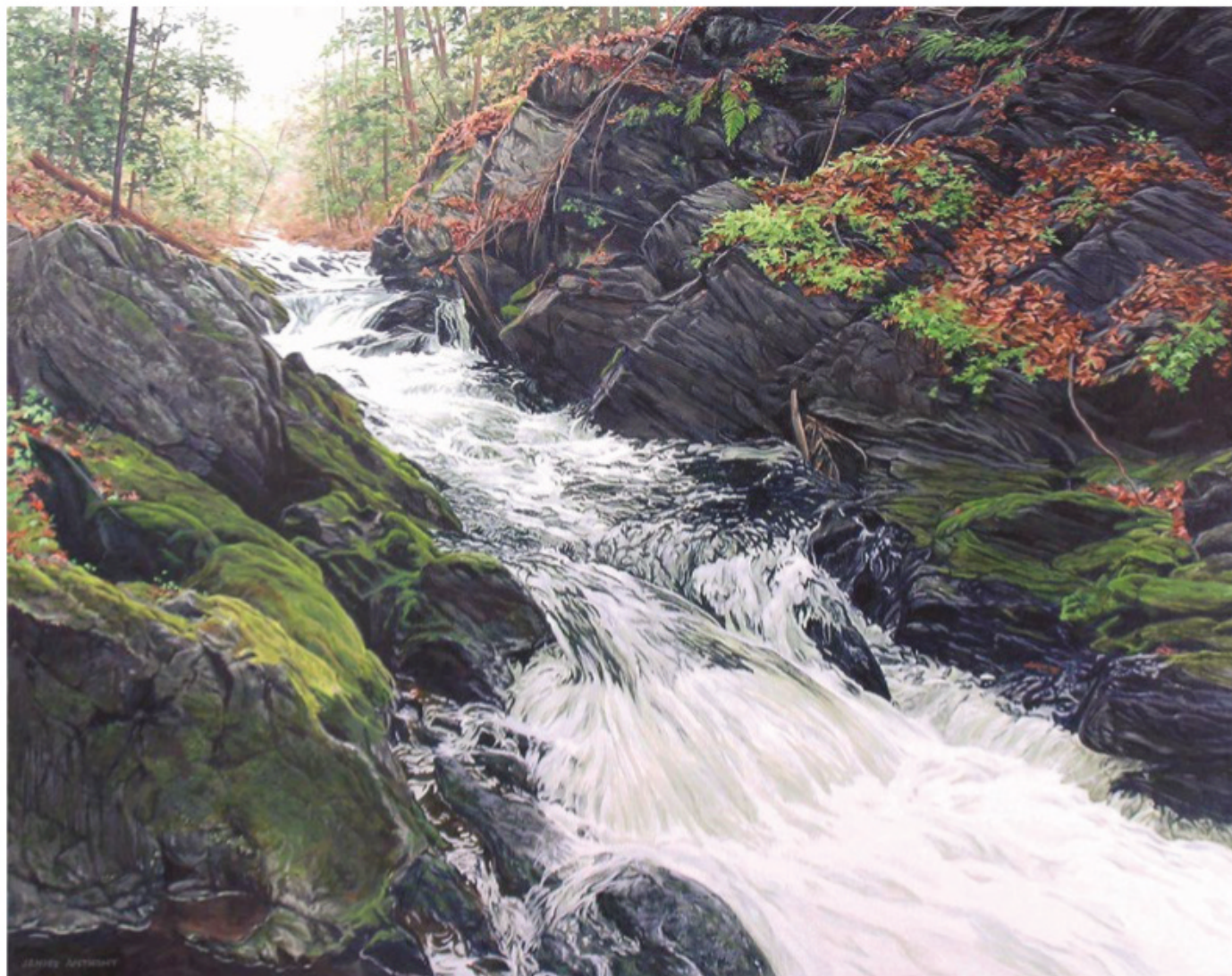
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International Appeal

The International Guild of Realism's inaugural online exhibition features paintings by more than 190 artists from around the world.



In 2002 a group of professional realist artists formed the International Guild of Realism in hopes of advancing artists through workshops and yearly exhibitions. The organization has expanded its offerings once again by launching its first *Winter Salon Online Exhibition*.

Over the years IGOR has received

requests from its members to host an online show, which allows them to stretch the physical limitations of gallery walls and showcase more artwork to collectors. For this exhibition, online March 20 through May 20, more than 190 international artists were juried into the show.

"As an original charter member of the

International Guild of Realism, I am thrilled to see the amazing growth within IGOR over the past 15 years," says artist Don Clapper. He adds, "Our juried membership represents some of the very best realists in the world and this year's inaugural *Winter Salon Online Exhibition* is something new for us. We have 196 exquisite realism paint-



1
Janice
Anthony,
Vaughn
Cascade,
acrylic on
linen, 24 x 30"

2
Jette van der
Lende, *The*
Nornes Web,
oil on canvas,
27½ x 27½"

3
Sandra
Desrosiers,
Raking Light,
oil on panel,
16 x 20"

4
Ron Craig,
Reminiscence,
acrylic on
canvas, 36 x 48"

2



3



4



5



6



7

ings juried into this digital exhibition and the quality is amazing. Our juried membership hails not only from North America but from over 35 countries around the world.”

Included in the show will be works by **Betsy Kellum, Camille Engel, Carol Creel, Cher Pruys, Connie Lynn Reilly, Cristy Dunn, D. Arthur McBride, Daniel Mark Cassity, Daphne Wynne Nixon, Dave McNally, Dimitrina Stamboldjiev Kutriansky, Georgi Danevski, Jan McAllaster Stommes, Janice Anthony, Jerry Crandall, Jette van**

der Lende, Laurie Riley, Lucy Dickens, Marianna Foster, Patti Lizotte, Ron Craig, Russ Mackensen, Sandra Desrosiers, Sandra Murphy, Stephanie Neely, Suzanne Lago Arthur, Tammy Liu-Haller, Tracey Chaykin, Victor Leger and Wendy Layne.

Danevski has moved into a new phase of exploration in his still lifes that he calls *Quantum Realism*. It represents the pinnacle of his years of exploration, observation and study as an artist where “the ceaseless river of dialogue flowing between

line, form, light and color in one symbiotic atmosphere gives rise to perpetual transformation—the unity of our world and cosmos in one tectonic flow.”

In the exhibition is his painting *Easter III*, *Quantum Realism Series*, of which the artist explains, “The ellipsoid represents a borderless, universal symbol of the cosmos. The bright spectacle of colour dancing with the light symbolizes the richness of the world and an iconic joy for its rebirth. For Christians, the Resurrection is the greatest



8



9



10



11

5
Victor Leger, *After Morning Dew*, oil on panel, 22 x 36"

6
Russ Mackensen, *Hard Candy*, oil pastel, 20 x 24"

7
Wendy Layne, *Seventeen Beach*, colored pencil, 22 x 26"

8
Camille Engel, *Tranquility*, oil on canvas, 40 x 40"

9
Betsy Kellum, *The Three R's*, pastel, 16 x 20"

10
Dave McNally, *The Abode of the Gods*, oil on panel, 36 x 48"

11
Sandra Murphy, *Classical Treasures*, oil on linen/aluminum panel, 20 x 16"

12
Stephanie Neely, *Annunciation*, oil pastel, 28 x 22"

13
Daniel Mark Cassity, *A Closer Examination of Time*, oil on linen/panel, 30 x 40"



12



13



14



15



16



17



18



19



20



21

14
Patti Lizotte, *Bread and Water*, oil on canvas, 16 x 20"

15
Suzanne Lago Arthur, *Feedsacks II*, oil on linen, 16 x 12"

16
Georgi Danevski, *Easter III*, *Quantum Realism Series*, Byzantine tempera and oil on canvas, 39 x 39"

17
Carol Creel, *Passage Of Time*, watercolor, 17 x 30"

18
Dimitrina Stamboldjiev Kutriansky, *Evening Harmony*, oil on canvas, 18 x 24"



22



23

19
Tammy Liu-Haller, *Cornelius*, graphite on paper, 28 x 22"

20
Lucy Dickens, *By the Light of the Moon*, oil, 36 x 24"

21
Jan McAllaster Stommes, *Trompe l'Oeil Series: Boca Beauties*, oil and acrylic, 12 x 36"

22
Daphne Wynne Nixon, *A Toast to Carmel*, oil, 12 x 16"

23
D. Arthur McBride, *Emily*, oil on canvas, 20 x 16"

24
Connie Lynn Reilly, *Traveler*, oil, 35 x 33"

25
Cristy Dunn, *The Fiddle Maker*, oil on panel, 36 x 24"



24



25



26



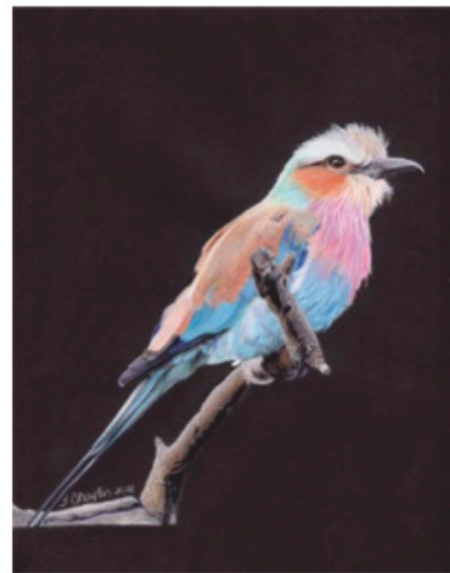
27



28



29



30

miracle of hope, a testimony of God's infinite existence and gift of life in His image and effulgence. For all people, this image represents faith in the clean, pure heart of the cosmos, the beauty of God's light and the joy in one artist's heart as he celebrates the gift of life for all humanity."

Craig's artwork often focuses on everyday objects that have been affected by the passage of time, whether through human interaction or elemental decay. He aims to preserve the history of place, such as in his juried painting *Reminiscence*. "The moment I entered this abandoned warehouse I was taken back by my surroundings, captured by a reverence of some sort," Craig says. "I felt as if I were drifting back through time reliving its past. I knew I had to capture this moment; my challenge was to figure out how."

As a landscape artist, Leger has been intrigued by how to paint light in natural environments. In the exhibition is his painting *After Morning Dew*, which depicts a common scene for the artist. "I am lucky to live in an area where I find daily inspirational beauty. This scene happens to be the view out my kitchen window, where I can sit and watch this old Yankee chokecherry tree change through the New England seasons," Leger says. "I have painted it many times, including high noon, sunsets, winter, summer and fall under all kinds of conditions. For me it never gets old or redundant."

The *Winter Salon Online Exhibition* can be viewed on the IGOR website, as well as the websites for *American Art Collector* (www.americanartcollector.com), *Artesano Frames* (www.artesanoframes.com) and *QC Fine Arts* (www.qcfinearts.com). ●

26
Cher Pruys, *Innocence*,
acrylic, 10 x 10"

27
Laurie Riley, *Iguana*,
scratchboard and
acrylic, 16 x 20"

28
Jerry Crandall,
Tombstone, oil on
board, 34 x 30"

29
Marianna Foster,
My very own star,
oil on canvas, 30 x 24"

30
Tracey Chaykin, *Pride*
of Kenya, colored
pencil over gouache
underpainting, 10 x 8"

INAUGURAL
Winter Salon Online Exhibition

March 20th – May 20th, 2019

View the entire Winter Salon Online Exhibition at www.realismguild.com

For the Advancement of Realism in Fine Art



www.realismguild.com



Georgi Danevski

Easter III, Quantum Realism Series, Byzantine Tempera & Oil on Canvas, 39 x 39"

www.georgidanevski.com

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Ron Craig

Reminiscence,
Acrylic on Canvas, 36 x 48"
www.roncraigart.com



Victor Leger

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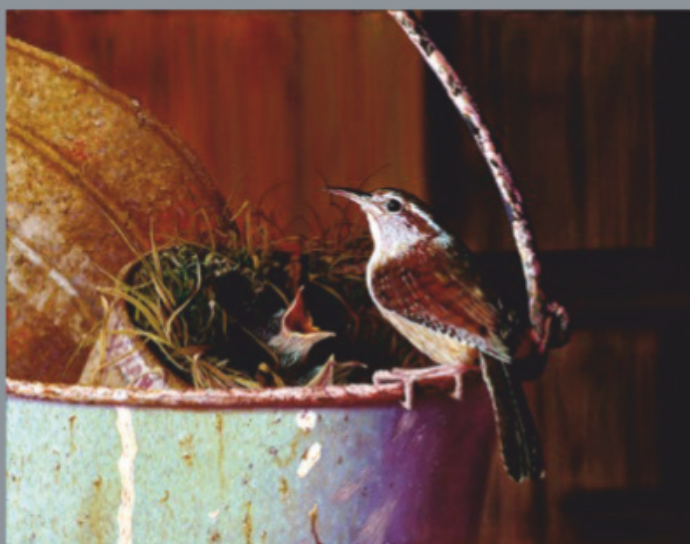


www.realismguild.com



Betsy Kellum

The Three R's, Pastel, 16 x 20"
www.betsykellum.com



Camille Engel

Home Sweet Home, Oil on Canvas, 22 x 28"
www.Camille-Engel.com



Carol Creel

Passage of Time, Watercolor, 17 x 30"
www.carolcreel.com



Cher Pruys

Innocence, Acrylic, 10 x 10"
www.artbycher.ca

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Connie Lynn Reilly

Traveler, Oil on Linen, 35 x 33"

www.ConnieReilly.com



Cristy Dunn

The Fiddle Maker, Oil on Panel, 36 x 24"

www.cristydunn.com



Daphne Wynne Nixon

A Toast to Carmel, Oil, 12 x 16"

www.DaphneWynneNixonPaintings.com



Daniel Mark Cassity

A Closer Examination of Time, Oil on Linen, 30 x 40"

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Dave McNally

Abode of the Gods, Oil on Panel, 36 x 48"
www.davemcnallyart.com



**Dimitrina Stamboldjiev
Kutriansky**

Evening Harmony, Oil on Canvas, 18 x 24"
www.dimitrinakutriansky.com



D. Arthur McBride

Emily, Oil on Canvas, 20 x 16"
www.darthurmcbride.com



Jan McAllaster Stommes

Trompe l'Oeil Series: Boca Beauties, Oil, Acrylic, 12 x 36"
www.janstommesart.com

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www.realismguild.com



Janice Anthony

Vaughn Cascade, Acrylic on Linen, 24 x 30"
www.janiceanthony.com



Jerry Crandall

Tombstone, Oil on Board, 34 x 30"
www.eagle-editions.com/original-paintings



Jette van der Lende

The Nornes Web, Oil on Linen, 27 x 27"
www.jette.gallery



Laurie Riley

Iguana, Scratchboard and Acrylic, 20 x 16"
www.artofthewild.com

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Patti Lizotte

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Sandra Desrosiers

Raking Light, Oil on Panel, 16 x 20"

www.desrosiersfineart.com



Sandra Murphy

Classical Treasures, Oil on Linen/Aluminum Panel, 20 x 16"

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Stephanie Neely

Annunciation, Oil Pastel on Paper, 28 x 22"

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Suzanne Lago Arthur

Feedsacks II, Oil on Linen Panel, 16 x 12"

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Tammy Liu-Haller

Cornelius, Graphite on Paper, 22 x 28"

www.tammyliuhaller.com



Tracey Chaykin

Pride of Kenya, Colored Pencil over Gouache Underpainting,
8 x 10"

www.traceychaykin.com



Wendy Layne

Seventeen Beach, Colored Pencil on Paper, 22 x 26"

www.wendylayne.com

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Cloud Nine, acrylic on canvas, 60 x 48"



Let's Stay in Tonight, acrylic on canvas, 60 x 48"

Doug Smith

Born in San Francisco, Doug Smith's artwork is a clear nod to the Bay Area Figurative Movement that flourished during his midcentury youth. His pieces suggest the aesthetic of Richard Diebenkorn as well as the reassuring rural imagery of American regionalism. This inspiration and his years as a graphic designer and art director allow Smith to focus on strong organization, color, balance and texture in his paintings.

Smith combines the exuberance of abstract expressionism and the arresting intimacy of the realistically familiar. Traditional farmhouses and weathered barns punctuate his vast planes that have his key elements of color, line and texture. The compositions evoke enduring themes of the American West including boundless optimism and wistful nostalgia as well as nature's randomness and humankind's ordered domesticity. They suggest the endless agrarian mosaics observed from an airplane and archetypical



Cycles of Life, acrylic on canvas, 36 x 72"

homestead that mostly appear in memory. Smith's pieces also have moods and emotions that evoke a timelessness and a sense of vast distance and space.

His work has been exhibited at galleries and museums across the United States, including a 2014 solo exhibition at the Desert Caballeros Western Museum in Arizona. In 2013 his work was exhibited along with other American artists at the U.S. Embassy in Moscow. Smith has paintings in the permanent collections of the Rockwell Museum in New York and

Booth Western Art Museum in Georgia.

Decades ago, he found this interesting agrarian anonymous quote: "Man, despite his sophistication and his many accomplishments, owes his existence to a 6-inch layer of top soil and the fact that it rains."

Want to See More?

www.dougsmithartist.com





The Colors of Music, oil, 30 x 24"



Fusion, oil, 20 x 16"



Soulo, oil, 16 x 20"

Fredric Michael Wood

Artist Fredric Michael Wood is fascinated by nearly everything he sees on a daily basis, allowing for a wide variety of subjects to appear in his work. Sometimes he is inspired by a commanding presence, but often it is the objects that go unnoticed—"simple, humble things that may seem at first glance insignificant until light illuminates them and places them center stage, upstaging all else"—that become the focus.

As an impressionist, Wood enjoys painting things that are in motion or on the cusp of movement. He is "trying to convey action or pending action. Even the traffic of thoughts on parade behind the eyes, and emerging from an expression, will drift into my work if I get it right," he

says. "I am intrigued and fascinated with the energetic flow underlying all forms and the transient nature of what I see."

Wood has found these concepts are best translated to canvas by using the alla prima technique, where his paints quickly, wet into wet. The works are abbreviations of reality, favoring nuance over literal portrayal. They have a central focus that is highlighted by colliding light and shadow.

He says, "This creates friction and dynamic, but harmonious tension; illusionary, elusive forms, exhibiting uncertain definition and variable possibilities, thus allowing the viewer to take part and interact with the narrative, to conjure and insert their own imaginative vision into the work. It also allows me to escape

the limitations of precise depictions of subject and background, in favor of a less predictable outcome, in hopes the painting will tell its story in more than one way.

The work will, then, not be confined, and atrophy, becoming static from inertia, but instead, suffer no presumptions and have no predetermined end."

Want to See More?

www.fmichaelwood.com

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Paradox, watercolor and oil on clayboard, 6 x 8"



Monique Alexander, watercolor on clayboard, 10 x 8"

Irvin Bomb

Drawing and painting the female form has been the main focus of Irvin Bomb's artwork for the past 20 years. Prior to that, he was devoted to painting landscapes and cityscapes of Manhattan. "Creating realistic drawings and paintings of what I am seeing onto panel, paper or canvas regardless of the subject matter has been my life's work," says Bomb. "The artists of the Baroque period such as Rubens and Titian had inspired me to take up painting the female nude."

Bomb would describe his working process as "a long chain of careful observations with each new one built upon the prior foundation. The experience is very meditative where the passage of time for me gets lost within the painting process."

When working with live models, Bomb will generally set up the lighting with the dimmers on low in order to convey the atmospheric mood that comes across in his artwork. Many of the models discuss past or current events in their lives while posing, which allows the artist to translate their experiences into the artwork.

"When rendering the pattern of interconnected shapes of the female form I constantly revise and redraw to hone in on what I'm seeing," he says. "Furthermore, I consider the overall balance of the composition to be just as important as the fine details if the piece is to succeed in making an impression on the viewer. In summation, it is my aim to portray an honest portrait of the model while also leaving some mystery open as to what her deeper thoughts and feelings might be."



Laura Lee #2, graphite and watercolor on clayboard, 12 x 9"

Want to See More?

webmaster@irvinbomb.com
www.irvinbomb.com



@irvin_bomb



@irvin_bomb



Yellow Flag, Main Beach, oil on panel, 12 x 24"



View from Fisherman's Cove, oil on panel, 11 x 14"



Jacobus Baas

Netherlands-born artist Jacobus Baas was exposed to the arts at an early age because his father was always interested in art and would take him to different museums. After moving to the United States, Baas started taking art classes in high school where his teacher recognized his talent. "She also arranged for me to take weekend drawing classes at the Chouinard Art Institute, it was a great experience," Baas says. "After graduating I did some extensive traveling in America and Europe."

When Baas returned to California he started designing jewelry and was accepted into the *Festival of Arts* in Laguna Beach in 1973. A year later he opened his jewelry store, Jacobus Goldsmiths, which is still open today. Throughout that time, Baas continued painting. In 1978 he was accepted into the *Festival of Arts* for his paintings, where they have been exhibited every year since.

"I was strictly a studio painter until I took a trip to Santa Fe, New Mexico, in 1994 when a friend said, 'Let's go paint outside, you'll love it.' I did and he was right. It was an amazing experience; I began painting *en plein air* and the rest is history," Baas says. "When outdoors, I am inspired by the patterns of light and shadows and the nuances of the colors in nature. The light changes rapidly requiring the ability to paint at a faster pace, giving it a feeling of spontaneity that is difficult to achieve in the studio. Painting on a two-dimensional surface, giving it a feeling of space using the right colors and values is pure magic. That's what keeps me painting."

May 11 through June 7, Baas will have a solo exhibition at Pacific Edge Gallery in Laguna Beach.

Want to See More?

(949) 632-9160 | www.jacobusbaas.com

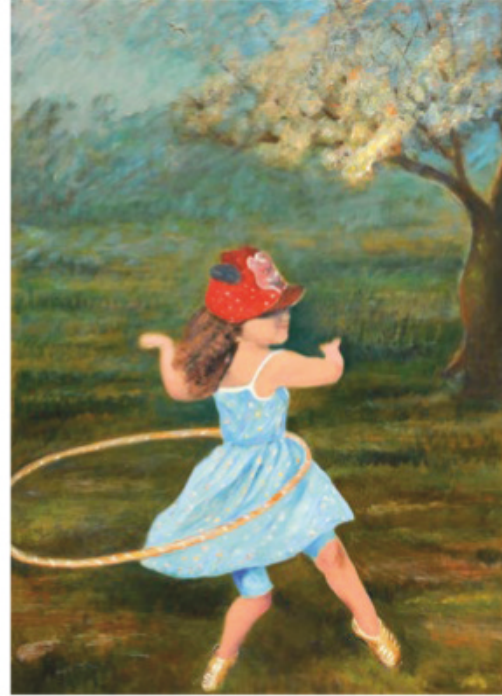
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www.pacificedgegallery.com

Hanging out to Dry, oil on panel, 12 x 16"



Clockwise from left

Beauty and Intellect, oil on canvas, 40 x 22"

Makayla in the Garden, oil on canvas, 48 x 34"

Curaçao, oil on canvas, 12 x 16"



John Cutruzzola

John Cutruzzola's painting style has evolved over the years, including his bold brushstrokes, and the immediacy of plein air allegoric rendering of the subject has changed as well. Cutruzzola has worked with a number of artists over the years including his longtime friend, New York artist Don Nice; the late Jack Beal and his wife, Sondra Freckelton; Janet Fish; and Giovanni Federico, who he shared his childhood years with. The artist also worked with Federico for many years in his studio in Rome.

"These artists have shaped my style

and choice of subjects a great deal. This much-refined technique allows me to better express the inspirations and intent, in a more realistic form," he says. "I strive for harmony of color while remaining true to the form, the mood and the message. The female figure has become my best symbol to convey this message—mostly contemporary, social situations and events that inspire my thoughts and motivations, such as poverty, injustices, abuses, loneliness, beauty of life and nature like a romantic figure of a couple against a beautiful sunset."

Cutruzzola strives to paint in a way that his artwork can be both understood and enjoyable to his viewers.

Want to See More?

(416) 706-3660

www.theartsofjohncutruzzola.com



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Camels, oil on canvas, 84 x 168"

Yalda Sepahpour

Born in Tehran, Iran, in 1995, Yalda Sepahpour found her passion for art at an early age. After studying in Switzerland in 2015, her family moved to the United States so she could continue her art studies at Laguna College of Art and Design in California where she refined her technical skills in traditional painting.

"Coming from an Iranian background, I was a bit shocked from some of the different perceptions on feminism here in America. I noticed a self-pitying trend, a need to prove that women are

better than men and a negative connotation toward feminism," Sepahpour says. "Feminism is about man and woman having equal rights. I believe that men and women are different and there is nothing wrong with that. Instead of outsmarting each other why not celebrate our differences?"

Sepahpour's inspiration first began with powerful women making a difference around the world. "It then led me to focus on the feminine and soft aspect of women. For my subject matter, I usually paint large scale as to create an impact

on my message of celebrating the strength and femininity of women," she says. "For this series I have combined my women with different animals that complement the soft features of my women and sometimes create paradoxical imagery. For example, the use of peacocks and majestic and powerful animals such as horses."

Simard Bilodeau Contemporary discovered her talent in 2016. Since then, her works have been collected by prominent private and corporate collectors throughout the United States, Canada, Europe, the Emirates and Asia. Her paintings have also been exhibited at the *LA Art Show*, *Texas Contemporary*, *Art Beijing*, *Shanghai Art Fair* and others.



Golnar I, ink on canvas, 72 x 109"



Peacocks, oil on canvas, 82 x 76"

Want to See More?

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 1923 S. Santa Fe Avenue, Suite 100
 Los Angeles, CA, 90021
 (949) 371-7414 | www.simardbilodeau.com



@simard_bilodeau_contemporary



To the Wire, bronze, 25 x 16 x 4".
Photo by Steph E. Photography.

Al Glann

Al Glann's passion for horses started at a young age. Throughout his childhood on a farm in Ohio, he spent time around horses but never owned one of his own. Yet, their beauty, strength and grace captured his imagination and never quite let go. Now as a sculptor who works with metal, horses in action have become his muses. They come to life in gestural three-dimensional drawings of a sort. Glann's style exaggerates the form, giving each piece a sense of what he sees and feels it to be.

"I love to work with the line, weight and movement, the essence of the form, the negative space in defining the shape and character," Glann says. "I strive to capture the personality and spirit of horses, more than a specific realistic representation of one particular horse." The process is complex, with each piece originally created out of steel. The original is then cut apart as molds are made. From there,

he begins a lost wax technique in order to create a bronze.

Recently, Glann has expanded his subject matter beyond the equine to include birds of prey, moose, cattle and bison. His work is in public and private collections throughout the United States, England, Canada, Amsterdam and Italy. April 5 through 7, he will exhibit at the *Sculpture Tucson Festival Show & Sale* at the Brandi Fenton Memorial Park in Tucson, Arizona.



Take Off!, steel with paint, 42 x 31 x 16"

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Al Glann



@alglann



The Great Spirit, bronze, 14 x 9 x 4". Photo by Steph E. Photography.



Cape Dunes, pastel, 14 x 11"



Strolling the Dunes, pastel, 12 x 16"



Momento, pastel, 20 x 20"

Christine Bodnar

Landscape artist Christine Bodnar grew up in Michigan but found herself moving east after college, landing in an area rich in history and abundant in places to explore as a painter. From the nearby coast of the Atlantic Ocean, to dramatic skies over salt marshes, to sandy dunes on Cape Cod, she can always find inspiration in the varying seasonal personalities of this place she calls home. This is likely why landscapes became the focus of her work.

Bodnar has worked in pastel since 1998, allowing her to do quick studies on location and then work in a larger format using the studies as reference. She considers these studies to be the essence,

as they are done with all her senses aware, in the moment, creating the true intention of the scene. She relies on her instincts as a painter to take her on a journey of what a painting might become. A habit of having a sketchbook nearby, ready to record what might be seen at any time of day, and jotting down color schemes and drawing in a composition, keeps her work loose.

Bodnar never saw herself painting landscapes, as her early training is with the human form. She returns to the figure whenever she can to build on her drawing skills. "Working from the human form develops a better understanding of line [and] form and to see into the drawing

of a painting, to get it right before you begin," she explains.

She has earned Eminent status from the International Association of Pastel Societies and has memberships with Pastel Painters Society of Cape Cod and is a signature member of Connecticut Pastel Society.

Want to See More?

(781) 837-1995 | cbodnar@christinebodnar.com
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OLAF SCHNEIDER

Mississauga, ON • olaf_artist@mac.com • www.olaf.ca

Detailed Compositions

Schneider was the Second Prize winner of *International Artist* magazine's Challenge No. 108, Landscapes.



When Canadian artist Olaf Schneider first began painting professionally, he worked for a large commercial billboard company under another artist doing most of the prep work. After the workday was done Schneider would go home and practice his painting skills. He has felt his confidence and technique have developed since he started painting.

"The most important elements in my work are composition and detail," Schneider says. "Creating the correct composition is key. I want to tell a story within the painting and lead the viewer to the point of interest in the work." Along with the composition, Schneider says that color and craftsmanship are building blocks of his work.

All of his paintings, which are often inspired by the outdoors, begin as an idea from something he has experienced. Schneider takes photos and makes mental sketches. He explains, "The composition is created by creating thumbnail sketches, the image is later drawn onto a toned canvas and then painted to completion."

Appearing in his works are landscapes with and without water, cityscapes, glass and reflective surfaces, figures and more. One example of his work is *Lines*, a scene of Canal Street in New York City that was derived from the artist's love of directional lines—horizontal lines, diagonal lines, straight lines and crooked lines. In *Temptation*, Schneider paints a close-up

of apples on a tree. Of the piece he says, "Temptation is all around us. We love to go apple picking at a local apple farm in the fall. The air is cool, so fresh and crisp. There's nothing like biting into a Honeycrisp apple right after it has been picked and washed. It's mouthwatering and really good for a snack."

Throughout his artistic career Schneider has been mentored by artists who have been willing to share their experiences and wisdom. In return, he offers guidance to anyone looking for it. "I want to always have an open mind so that new ideas may come in," he says. "In the mind of an expert, there are few possibilities, but in the mind of an amateur, they become endless. This



2



3



4

is a God-given gift and I value it greatly. If I am able to bring emotion, understanding, comfort or joy into another's life then I am using it wisely in His glory." ●

1
Lines,
oil on canvas,
24 x 40"

2
Breathless,
oil on canvas,
40 x 60"

3
Temptation,
oil on canvas,
40 x 40"

4
Olaf Schneider
paints in his Ontario,
Canada, studio.

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